Co-design and Informal-Mutual Learning: A Context-Based Study Demystified Using Cultural-Historical Activity Theory.

Mirian Rodríguez Calvo

Thesis submitted in partial fulfilment of the requirements of The Glasgow School of Art for the degree of Doctor of Philosophy.

Appendices

The Glasgow School of Art

Innovation School

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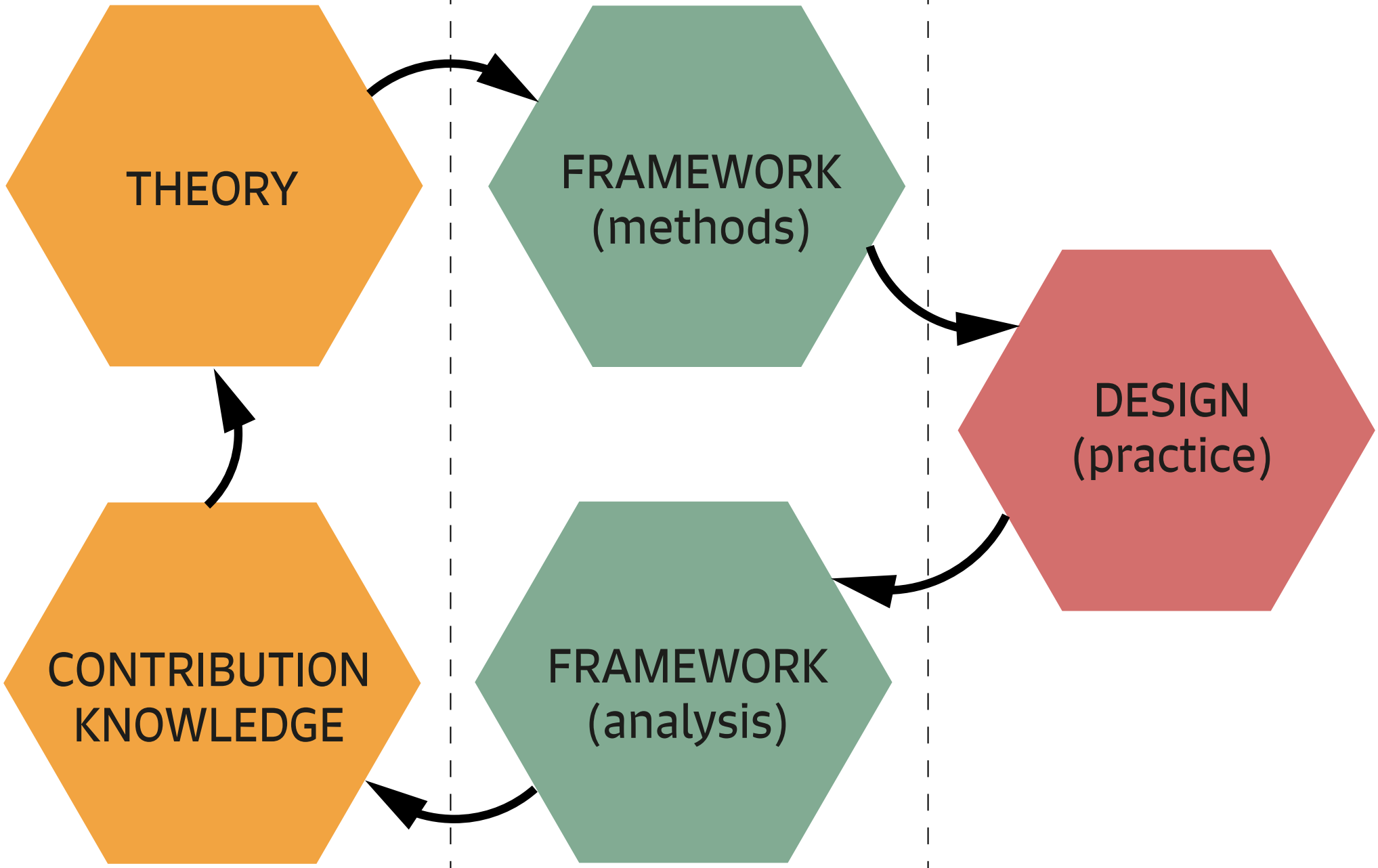

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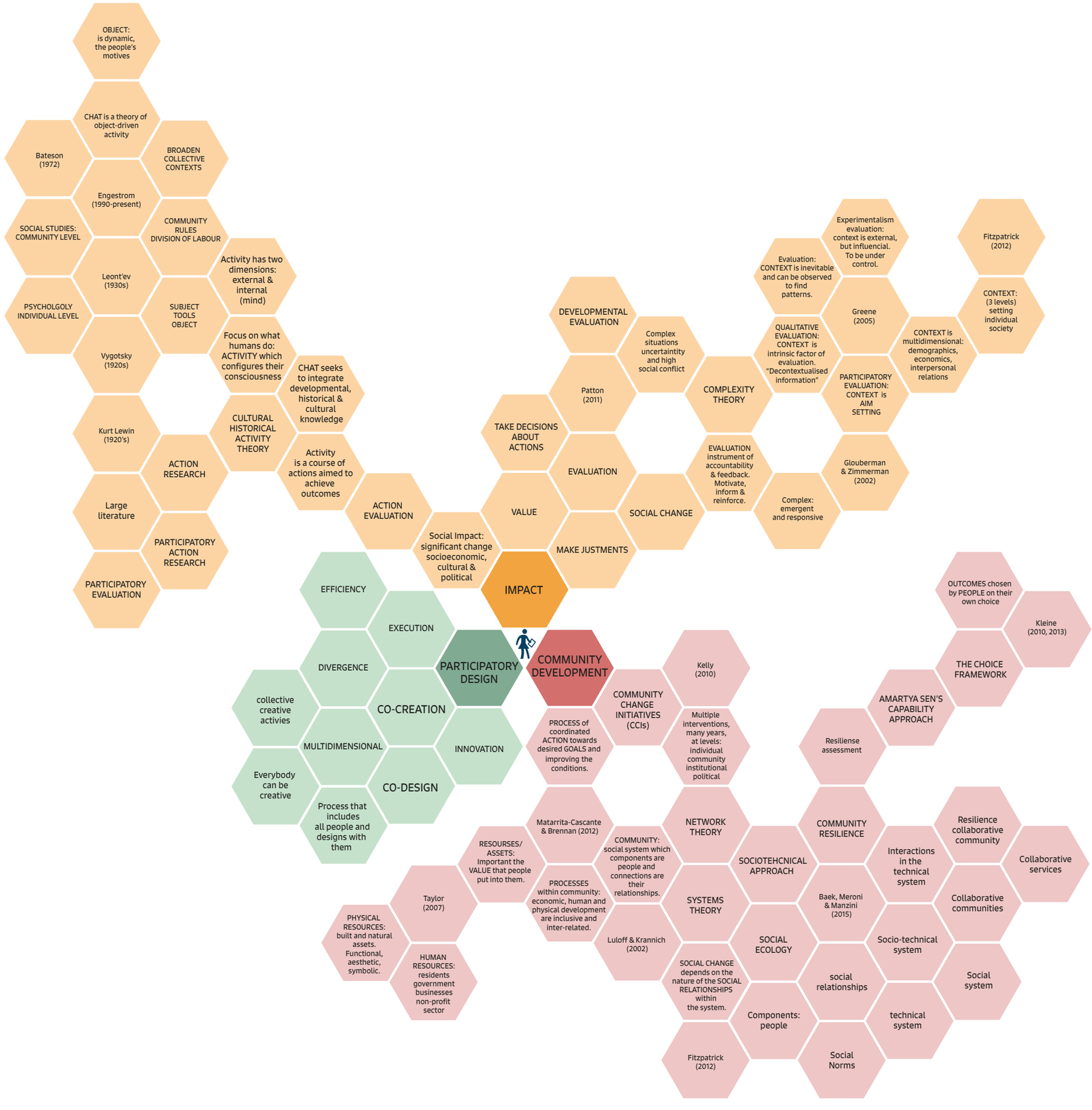

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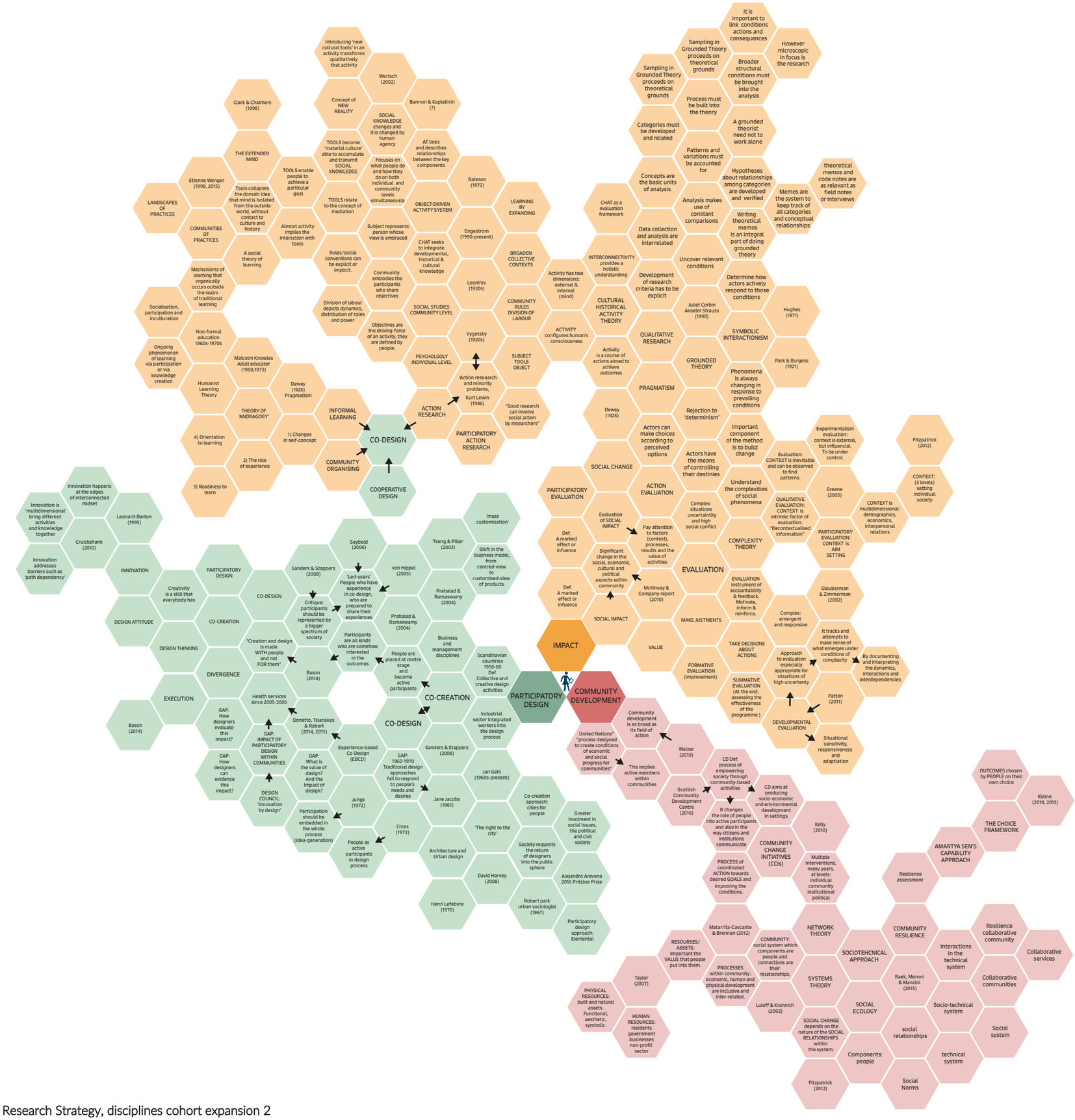

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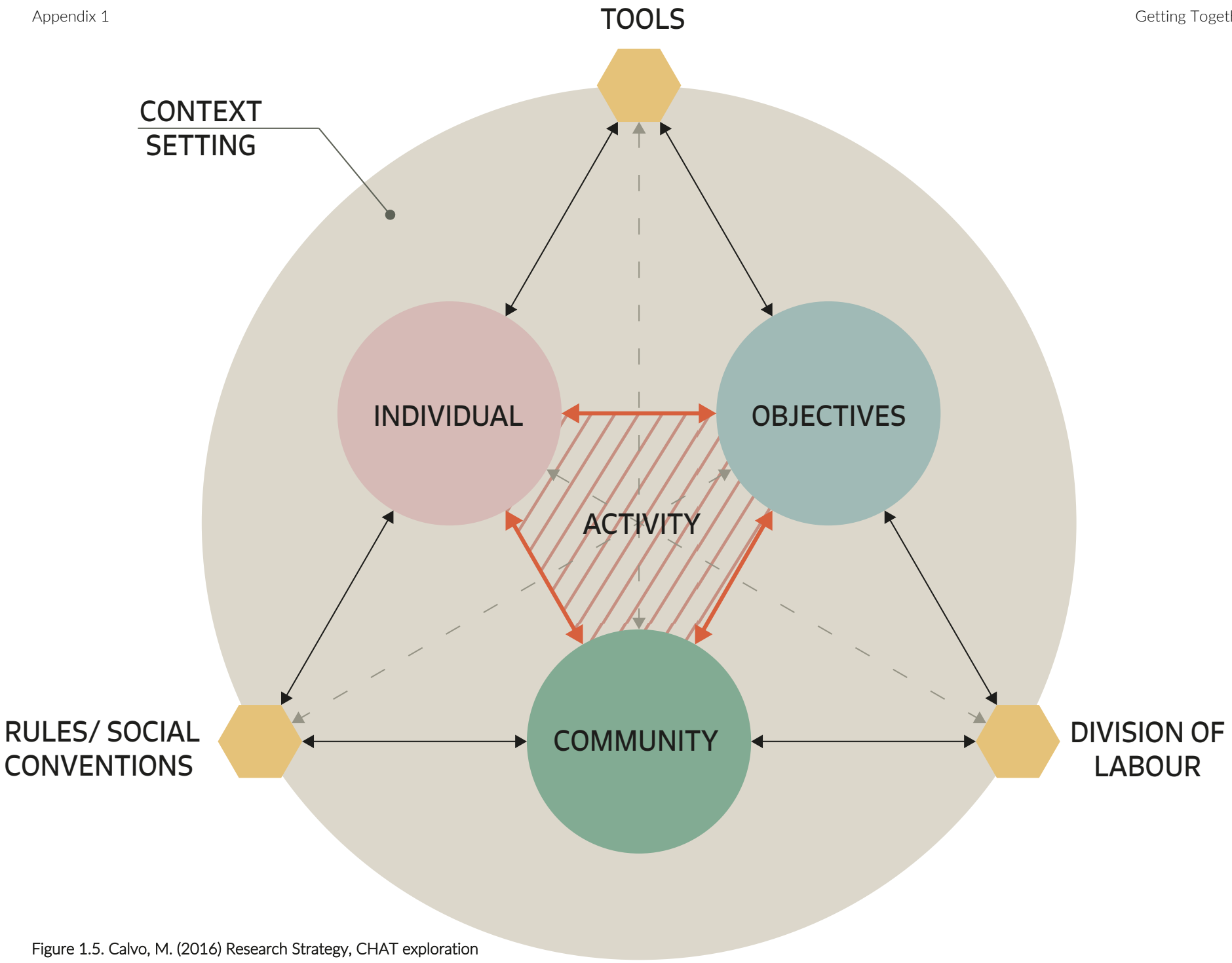

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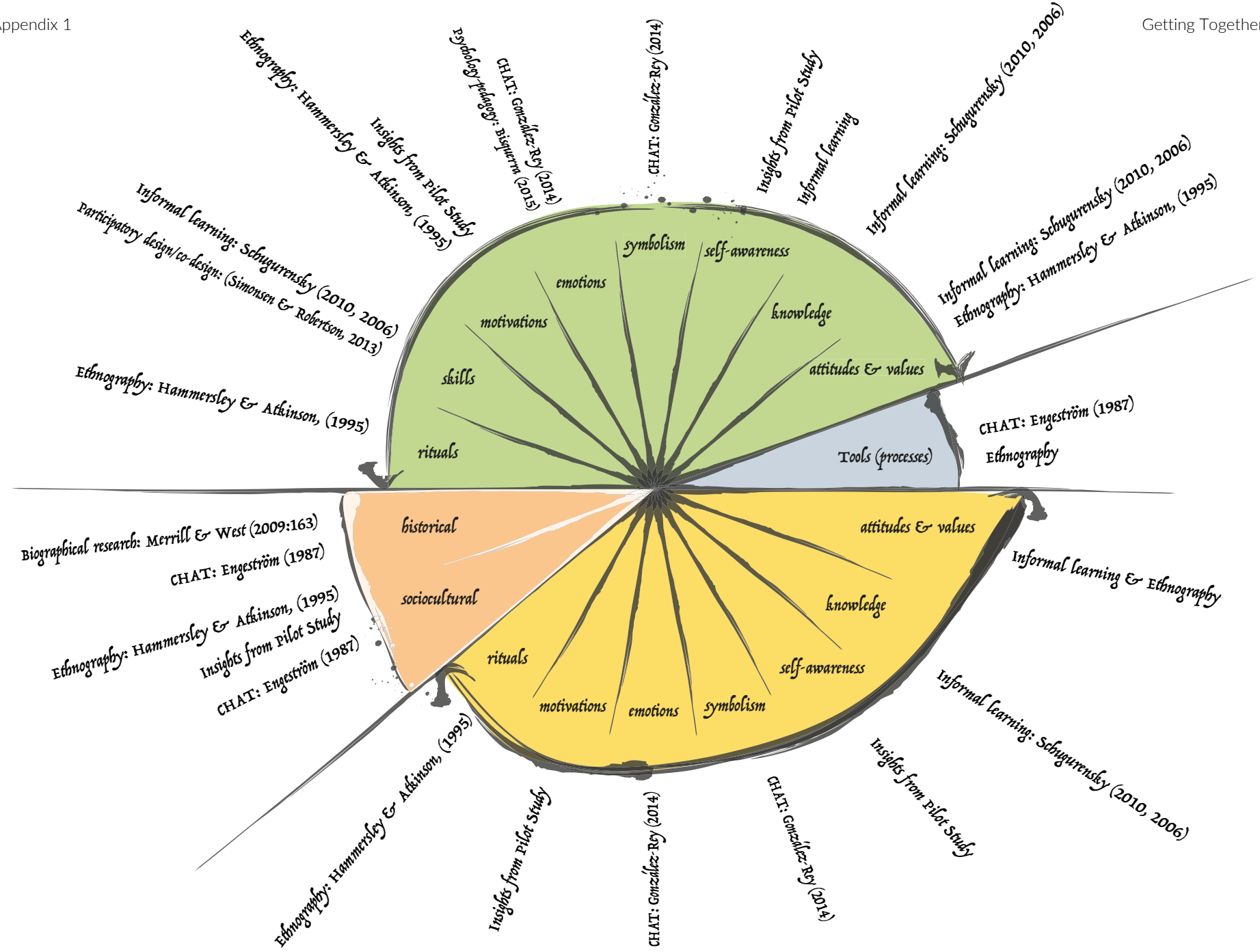

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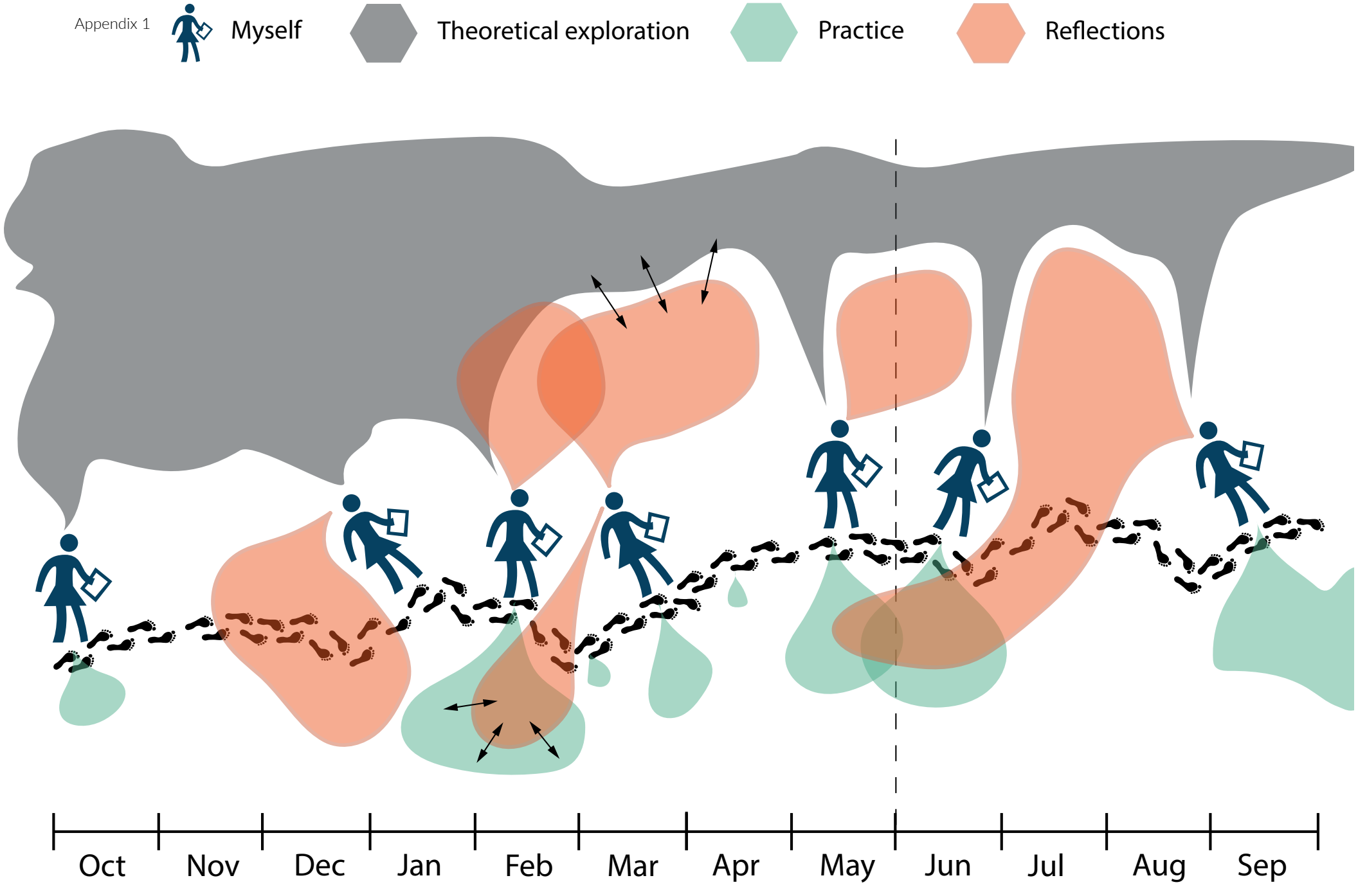
categories: individual level context Community level Objectives (engagement tools)



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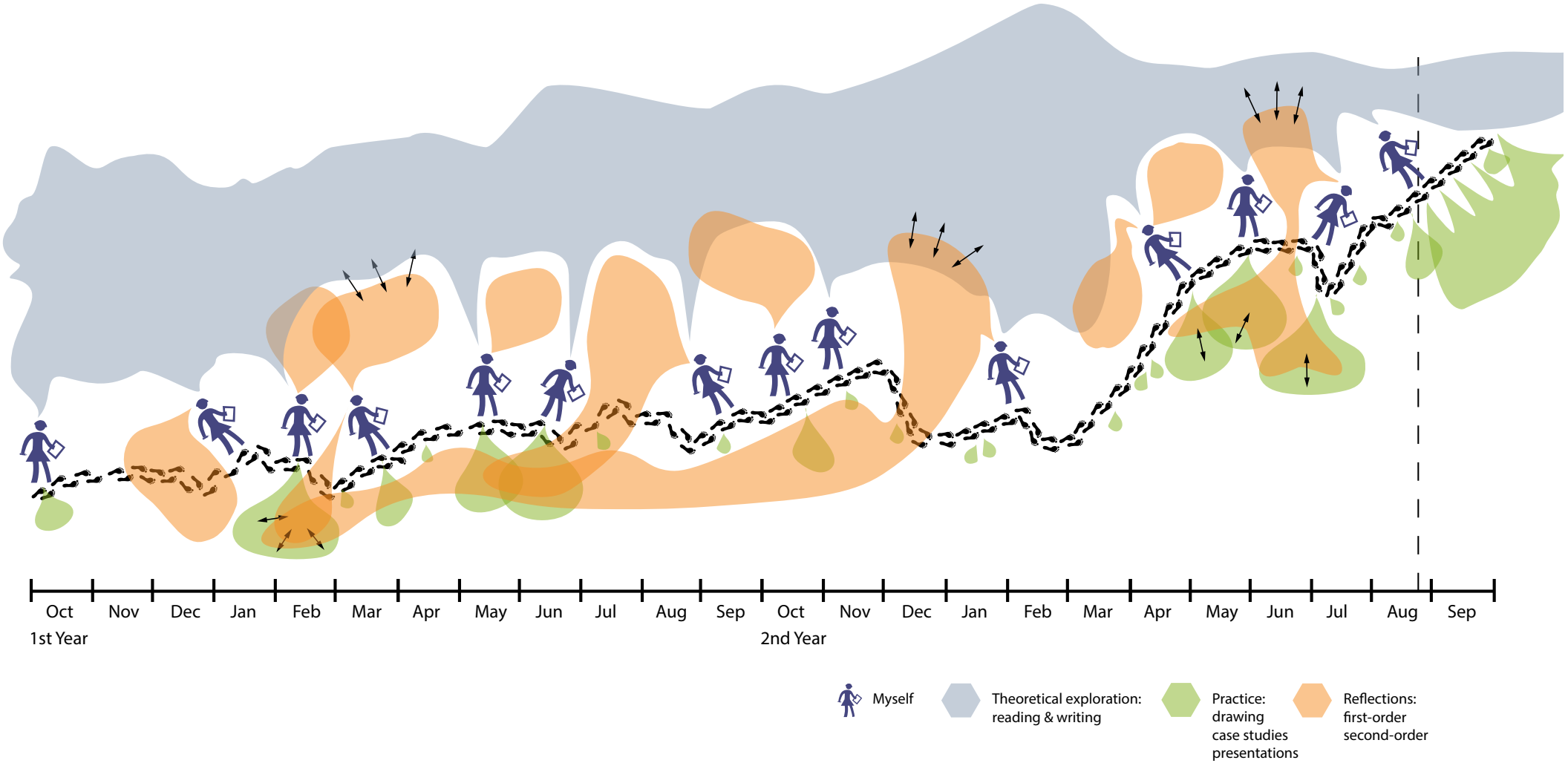

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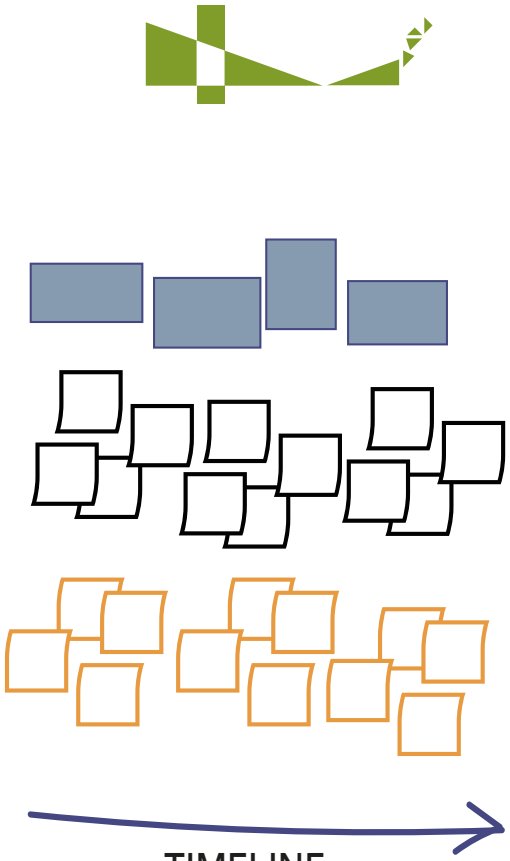
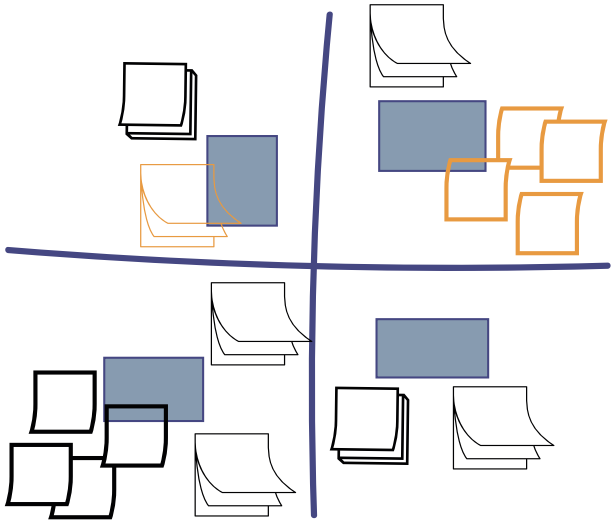
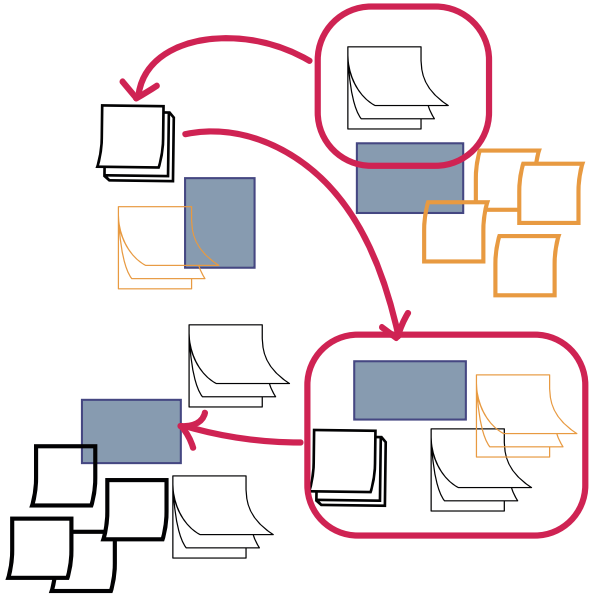
AFFINITY DIAGRAMMING | ANALYSIS STAGES







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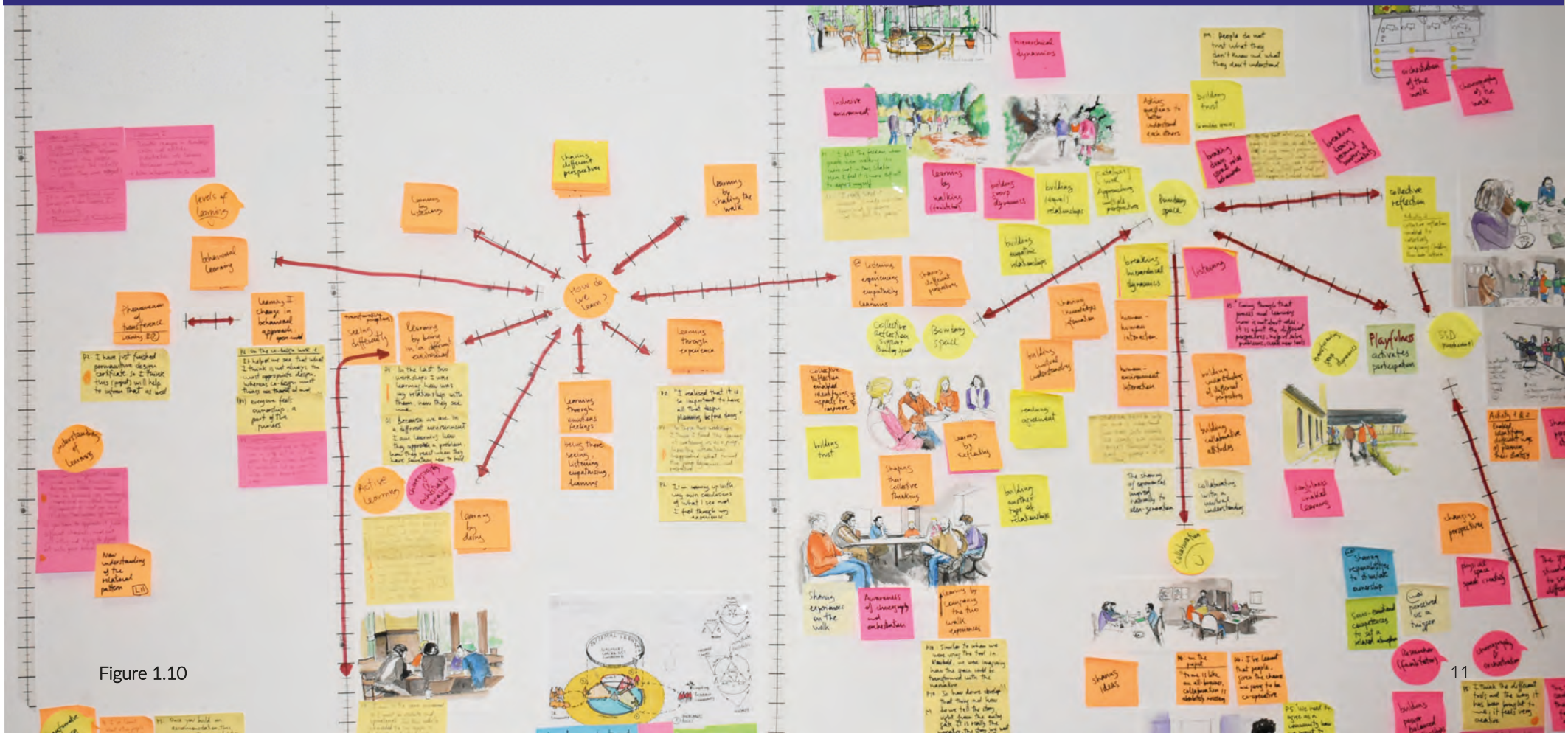
How do we learn?
Learning by listening
Learning by shaking the walk
Learning through experience
Learning through another's skills
Learning by doing
Learning by being in a different environment
Learning differently
Levels of Learning
Behavioural Learning
Learning II
Active learners
Learning by talking
Learning by collaborating
Learning by comparing the two walk experiences
Playfulness activates participation
Collective reflection
Breaking hierarchical dynamics
Building trust
Building collaborative attitudes
Building equal relationships
Building essential relationships
Building shared understanding
Building another type of relationship
Shaping their collective thinking
Shaping ideas
Sharing different perspectives
Sharing responsibilities to stimulate ownership
Space-making competencies to set a shared direction
Choreography of the walk
Orchestration of the walk
Inclusive environment
Learners by walking (evaluation)
Learning by collaborating
Learning by listening
Learning by sharing the walk
Learning through another's skills
Learning through experience
Learning through seeing, listening, experiencing, learning
Learning by being in a different environment
Learning differently
Learning by doing
Learning by collaborating
Learning by comparing the two walk experiences
Learning by talking
Learning by listening
Learning by sharing the walk
Learning through another's skills
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Learning by talking
Learning by collaborating
Learning by comparing the two walk experiences

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2.5 Evaluation/feedback tools, evaluation procedures 46

2.6 Analytical diagrams evaluation tools, and feedback on the graphic novels and audio-visual narratives 61

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Participant Information Sheet

Dear Participant

I would like to invite you to take part in a research study named 'Tools for Renewal' that in turn is part of a larger research project called Leapfrog: Transforming Public Service Innovation by Design. This research is funded by the Arts and Humanities Research Council (AHRC), a nation wide organization that funds research in our area.

Before you decide whether or not to take part you need to understand why the research is being done and what it would involve for you. Please take time to read the following information carefully. We will also go through this with you verbally. Please let us know if there is anything that is not clear or if you would like more information.

What is Leapfrog?
Leapfrog is a 3-year research project investigating how consultation processes between Government departments or local authorities and community members can be made more creative and accessible. We would like you to share your specific understandings and experiences of consultation and evaluation, and help develop new approaches together.

For Leapfrog to be successful we require willing and enthusiastic participants to engage in various research activities. Leapfrog is broken up into smaller projects and we would like you to take part in one of these.

What is 'Tools for Renewal'*?*
'Tools for renewal' will involve your participation in a co-design workshop directed to design collectively creative tools to support social enterprises in the community engagement process during a refurbishment project. Being part of a group of people interested in having a say in the shaping of the future of Newbold House, we will be asking you about your impressions of how and in what ways this renewal project can be the vehicle to engage with communities. We will be also teasing out common themes and insights. We can then use these to guide the design of new tools for renewal. As a group we will co-design and prototype tools for renewing Newbold House. We will trial and review these tools as a group using role playing or similar techniques, selecting the most promising prototypes to take forward as a group to develop further. On leaving the workshop our researchers will then develop the chosen tools further to finished products that we will share with you and the wider community that took part in this project and another interested communities.

Why me?
You have been selected because you are either a professional who engages with local community groups or leaders or in fact, you are a member of such a group or lead one. Your views therefore are of a great value to our research and are the only way we can begin to design better tools and processes for everyone to work together, for everyone's voice to be heard.

Your participation is entirely voluntary and you may withdraw at any stage, without giving a reason. We will keep your individual contribution anonymous but note we may name your organization / community group – please speak with a member of the research team if this is a concern.

What will I have to do?
We are using design tools / approaches that can, we hope, result in a future resource that can guide public consultation in a better way, making sure everyone is heard and decisions that are taken are based local community support.

If you agree to help us you might be asked to take part in workshops, answer a questionnaire or agree to be interviewed. The activities will be designed to be engaging and informative, and we hope fun!

All we ask is that when you attend the research activity; please participate in an open and

collaborative way. We will ask you to sign a consent form to capture what you are / aren't happy with doing if you want to take part.

What if I change my mind?
Please simply advise our project investigator Paul Smith p.smith@gsa.ac.uk if you wish to withdraw in advance of the start of the research activity, or if this is at any time during the workshop process, please let one of our researchers know.

What will happen to my contribution?
As a project funded by the AHRC, we have certain requirements to fill such as an End of Grant Report where our work will be presented. There might also be academic publications in journals, increasingly research projects tweet / blog about their progress or we might present the work at an academic conference. In the attached consent form, you can state what you are / aren't happy with being disseminated and we will abide by your wishes.

The ultimate goal is to design a tool that helps public service workers and community members, groups or leaders come together to work in a beneficial way in the future – your input could make that happen and be enormously valuable to other people just like you elsewhere in the UK. For that reason, we really value what you have to contribute.

What if I still have concerns?
If you have any concerns or complaints about this project you can contact Dr Paul Smith,
Project Investigator: Institute of Design Innovation Glasgow School of Art
E Mail: p.smith@gsa.ac.uk

Participant Information Sheet

PhD research project abstract

This PhD research project, associated with the Leapfrog project, locates itself within a strand of design research focused on identifying ways in which design can function as an activator of social change, shifting away from design driven by the market to design motivated by societal issues. In this regard, this PhD seeks to understand how co-design can be used as a vehicle to promote social innovation, in addition to understanding some of the processes, including informal-mutual learning, which co-design ignites. The informal-mutual learning happening around the co-design activities becomes a vehicle to generate skills and knowledge. In this regard, in this PhD research project learning is understood as a social phenomenon which emerges through participation and interaction between people and with the environment. Hence, learning is defined as a lifelong process; we never stop learning and any social environment can become a learning atmosphere.

Leapfrog research project abstract

The Leapfrog Project is a three-year, £1.2 million funded project by the Arts and Humanities Research Council (AHRC) led by Lancaster University and co-hosted by The Glasgow School of Art and a number of public sector and community partners. Focused on transforming community engagement, the Leapfrog project aims to develop innovative ways for citizens' voices to be heard on issues close to the heart of their communities. Co-design, in this way, is used to bring people together from different backgrounds and levels of expertise to engage in collective dialogue in order to enact transformative agency in community engagement. In the Leapfrog project, the products are engagement tools – which are co-designed with local communities (of practice) concerned with a shared problématique. The tools are co-created and prototyped in a concrete context and with particular communities, and then, disseminated to a wider audience through our website: www.leapfrog.tools

Participant Consent Form

Leapfrog

Please initialise

I _____ (first name and last name of participant) have had an opportunity to read through the Participant Information Sheet, explaining the project and its purpose and have had the opportunity to ask questions. ☐

I give my permission for the Leapfrog team to photograph / video / audio record **delete as appropriate* or (otherwise record) me, while participating in this research for the Leapfrog project. ☐

I give my consent for my contribution to this project to be published in research documentation for academic and educational purposes. This includes web-based publishing, which can be viewed by the general public. I acknowledge that I will be anonymised. ☐

Although my own contribution will be anonymised, I understand that my employer or community group / organization may be named during the course of the project and its subsequent publication. ☐

I understand that any such photos/videotape/audio or other digital recording will be the property of the Leapfrog research group, which is a pan-university project funded by the AHRC Connected Communities project and may be used for the purpose of academic research, to inform student work or for teaching and research purposes, or documenting or publicizing the Leapfrog Project. ☐

I understand that the outcomes of this research will be available to the public and may eventually lead to commercialization of a range of products by the Leapfrog team. As a participant in this research I will not gain commercially from this. ☐

I can contact the leapfrog team (details below), at any point in this project, to discuss any concerns I may have about the use of the research and its publications. ☐

I understand that I may limit my participation, or withdraw my consent at any time and for no reason, by contacting any member of the Leapfrog team. ☐

Do you have anything to add?

Signature of the participant Signature of the researcher

Date:

Contact:
Mirian Calvo
Institute of Design Innovation
The Glasgow School of Art,
Altyre Estate, Blairs Steading
Forres, IV36 2SH
m.rodriguezcalvo1@student.gsa.ac.uk

GSoA INDI

Leapfrog Evaluation
Consent Form

Leapfrog

GSoA INDI

Lancaster Institute for the Contemporary Arts | Lancaster University

Please initialise

I [redacted] (insert participant first and last name) have had an opportunity to read through the Participant Information Sheet, explaining the project and its purpose and have had the opportunity to ask questions. CG

I give my permission for the Leapfrog team to audio record me, while participating in this research for the Leapfrog project. CG

I give my consent for my contribution to this project to be published in research documentation for academic and educational purposes. This includes web-based publishing, which can be viewed by the general public. I acknowledge that I will be anonymised. CG

Although my own contribution will be anonymised, I understand that my employer or community group / organization may be named during the course of the project and its subsequent publication. CG

I understand that any such photos/videotape/audio or other digital recording will be the property of the Leapfrog research group, which is a collaborative research project led by Lancaster University and Glasgow School of Art funded by the AHRC Connected Communities project and may be used for the purpose of academic research, teaching, documenting or publicizing the Leapfrog Project. CG

I can contact the leapfrog team (details below), at any point in this project, to discuss any concerns I may have about the use of the research and its publications. CG

I understand that I may limit my participation, or withdraw my consent at any time without giving a reason, by contacting any member of the Leapfrog team. CG

Do you have any special concerns that you would like us to take account of?

C Gillies
Signature of the participant

M. McArd.
Signature of the researcher

Date: 30 Aug 17

Dr. Michael Pierre Johnson
E-Mail: m.johnson@gsa.ac.uk
Tel: 07789 596 436

Institute of Design Innovation
The Glasgow School of Art
30 Hill Street
Haldane Building
Glasgow, G3 6RN

Figure 2.1. Calvo, M. (2017) Example of ICF signed by a participant

INFORMED CONSENT FORM FOR PARTCIPANTS

This informed consent form is for all participants who are invited to participate in the PhD research project, titled "Analysing the value that co-design can bring to participants and their communities through CHAT: eliciting self-awareness of informal learning processes".

Investigators: Mirian Calvo
Organizations: Leapfrog, InDI, GSA
Sponsors: AHRC, CFP
Project: Reflective journey to co-design

Part I: Information Sheet

Introduction

I am Mirian Calvo, the PhD candidate for the Leapfrog project within the Institute of Design Innovation (InDI), Glasgow School of Art (GSA). I am conducting a case study to advance insights around the value that co-design can bring to participants. I am going to give you information and invite you to be part of this research. You do not have to decide today whether or not you will participate in the research. Before you decide, you can talk to anyone you feel comfortable with about the research.
This consent form may contain words that you do not understand. Please ask me to stop as we go through the information and I will take time to explain. If you have questions later, you can ask them of me or of another researcher.

Purpose of the research

The PhD research associated with Leapfrog aims to understand how and in what ways co-design can be used as a vehicle to promote social change, in addition to understanding some of the processes, such as informal learning, that co-design ignites. To do that, I will imbibe myself within the context of research through the immersion in the Leapfrog Short Project 4 and observing participants' behaviours in natural settings in order to unveil a rich layer of knowledge about their activities, tools and values that have been created around their communities of practice.

Type of Research Intervention

This research will involve me participating during the co-design project in all the activities facilitated by Leapfrog as a participant-observer. I will be observing how participants interact in order to gather a greater understanding about their contexts and motivations. This may also include me participating with you in your everyday work practice with the intention of understanding your standpoint. I will also conduct individual and group interviews in order to corroborate my insights. To gather the field data I will take pictures and record some of the sessions. The set of reflective tools will be scanned and use in the research. On this regard, all information gathered during the project will be carefully made anonymous and stored until the end of the project, where everything will be deleted.

Part II: Certificate of Consent

To fill for the participant

I have read the foregoing information, or it has been read to me. I have had the opportunity to ask questions about it and any questions I have been asked have been answered to my satisfaction. I consent voluntarily to be a participant in this study and I allow the use of my name and pictures of me.

Print Name of Participant_____
Signature of Participant _____
Date _____
Day/month/year

To fill for the researcher

I confirm that the participant was given an opportunity to ask questions about the study, and all the questions asked by the participant have been answered correctly and to the best of my ability. I confirm that the individual has not been coerced into giving consent, and the consent has been given freely and voluntarily.

A copy of this ICF has been provided to the participant.
Print Name of Researcher/person taking the consent_____
Signature of Researcher /person taking the consent_____
Date _____
Day/month/year

Detailed Interview Protocol

This more detailed protocol aims to provide the high-level intents and distinct prompts regarding all the evaluation interviews for Leapfrog. This includes an expansion on the key themes structuring the questions, what factors interviewers are recommended to be able to respond to, and notes towards editing the questions.

Interview Preparation
Firstly, it is important that you **select and edit the right the question sheet** for your project/interview, according to the participant's context. As stated in the General Protocol, there are three question sheets covering Baseline interviews for use during projects or when participants have only had very recent contact with tools; Short Term interviews for use 2-9 months after participants had contact with Leapfrog projects or tools; and Long Term interviews for use 9 months or more after participants had contact.

The timing of the interview may be many months after their initial contact with Leapfrog, so in order to provide references to help the participant's recollection, **send them a link to the leapfrog.tools website** or specific pages therein, including tools or blog posts.

Question sheets have been prepared generically with words for editing, which may also require specific rephrasing of certain questions needed for your participant or context. Examples of words for editing are generally in [square brackets] to cite specific tools or Leapfrog projects. **Altering the phrasing of questions should focus on improving the language for your participant**, but retaining the core question. For example:

What level of engagement with [relevant community members] do you usually have?
- may be changed to - *What kind of work to you do with [young people]?*

As stated in the General Protocol, could coordinators **please provide a 'track changes' version of your revised question sheets** within the project folders OR if changes are specific to individual interviews, ensure any revised questions are part of your interview notes.

Please ensure you have **provided the participant you are interviewing with a copy of the participant information sheet and consent form** when first requesting the interview. Consent forms can be completed digitally by either the participant OR interviewer (name and initials for each point of consent), as long as the participant confirms they have read and accept each document via email. Such an email MUST be forwarded to m.johnson@gsa.ac.uk with completed documents for safe storage.

As you will be audio recording the interviews, **please ensure you and your participant are in a quiet location** to aid the quality and clarity of the interview for evaluation. There are many methods you can use for audio recording, such as simply a separate recorder next to your phone or computer on loud speaker, or using recording software.

Always check that your recorder is working with enough battery power before you contact the participant to start the interview. Always communicate to your participant when the recorder is on or off.

Remember that interviews should last no longer than 30 mins. As soon after the interview as possible, give yourself up to an hour to write summary notes digitally into the question sheet document. These notes should emphasise highlights from the interview, with time

references, but ALSO note bullet points of their responses throughout to help evaluators to orientate through the interview.

Question Sheet Sections for Interviews
All three question sheets (baseline, short term and long term) break down into 3-4 sections. Therefore this section aims to provide some additional scope to the responses or stories each section aims to obtain from your interviews.

1. Asking for background information and relation to the project context
Across all three question sheets, this initial section is about gaining as full an understanding as possible about the context they come from and the nature of their interest and/or experience in the Leapfrog project context.

Even if you know the participant quite well already, it is important you ask these questions again for the benefit of analysis and evaluation.

Make no assumptions about terms or processes they mention in their responses by asking them to explain or break things down about their work and background.

SPACE FOR INTERVIEWER NOTES

2. Asking for level of project or tool experience and use since engaging Leapfrog
Across all three question sheets, this is about gaining their understanding of tools, how they use them, and what they mean for their work. This is the case before, during or after the participant's experience with Leapfrog or its tools.

This section is also a good opportunity to ask participants to estimate the number of people they've work with through the tools, as well as some of the numbers regarding tool use and engagement in their organisation.

Some questions could be answered by a blunt yes or no, or with 'it was good'. In this circumstance, it is vitally important you ask for further details; drill down to tease out the underlying stories.

SPACE FOR INTERVIEWER NOTES

3. Aiming to learn what 'space' they currently have for developing their practice
BASELINE ONLY – To end baseline interviews, this section asks participants to reflect on the working practices of their organisation, or indeed themselves, for development. This is generically framed within practices and policies, but these may break down into the team or department they work in, their working environment, the conversations they have at work or the wider group of professionals or organisation they have contact with.

Once they identify any aspect of their scope for development, this is when you bring their experience of Leapfrog into mind and see where they identify it the project can or should have an effect, along with their reasoning.

SPACE FOR INTERVIEWER NOTES

4. Asking for reflections on the effects of their experience with the project and tool use
SHORT & LONG TERM ONLY – This is perhaps the core of the interview for which most time should be dedicated, as it is expected any stories of impact or influence will come from this section. As a result, asking follow up questions to tease out stories is fully encouraged.

This section also raises the question of whether and how participants may have adapted the tools. The idea of adaptation may be abstract to them, so breaking down this question through phrases such as, 'have you had to change the tool?' or 'how did you find the tool worked best for you?', could bypass this issue.

The perceived effect of the tools is also a question that may need breaking down, as they may feel uneasy assuming how the community members they work with felt. So asking them to recall comments, feedback or sharing their own observations is key here.

This is also an important section for potentially identifying further interviews, so you may want to follow up with the participant on whether contacting colleagues or community members that they mention would be worthwhile.

SPACE FOR INTERVIEWER NOTES

5. Asking for reflections on the wider influences of the project or tool use in their context
SHORT & LONG TERM ONLY – Finally, this section expands on notions of the effects using the tools has had by relating them to colleagues, departments, other organisations and wider processes. It may also be less tangible influences such as the tone or content of conversations in their environment, or an increased sense of confidence with particular activities of engagement.

For example, using tools may have supported work towards new funding bids or may have brought a community members voice into a process where it wasn't present before.

This section is perhaps more open to interpretation for the participant, or even for yourself as interviewer, but it really aims to gather those stories of *ripple*, where the projects or tools have begun to influence wider conversations and processes.

SPACE FOR INTERVIEWER NOTES

Research Questions

Research focuses

Design research

Focus questions: possible questions

1- Individual motivations, experiences and feelings

Tell me something about yourself

What brought you here?

Have you ever participate in a community engagement process?

Did you use any consultation tool before? What did you do? How did you feel using it?

Did you have any bad experience participating in any community engagement event? What happened? How did you feel about it?

Did you have any agreeable experience participating in any community engagement event? What happened? How did you feel about it?

What do you feel is the value of being part of this experience?

What do you expect about the co-design event?

What are your motivations for participating in this design process?

What interest you about being part of this group?

How do you feel about being part of this design process?

How did you feel doing these reflective tasks?

2- Group dynamic questions

Did you know some of the participants? If yes, how is that?

How did you feel about being interacting today with your peers? and with the researchers?

What are the sharing interests do you think the group have in common?

How did you feel in terms of expressing your views within the group?

What do you think about the group?

How do you see the group coming along?

How are you getting along with the group? Did you feel more comfortable working with any particular member? Why is that?

How did you feel about working in collaboration?

3- Informal learning self-awareness

What did you learn today? What did you do to learn?

How do you feel you learn better?

In the middle of the co-design workshop

Experience, behaviour, rituals, symbolism, motivations, self-awareness, attitudes, emotions,

This journal belongs to...

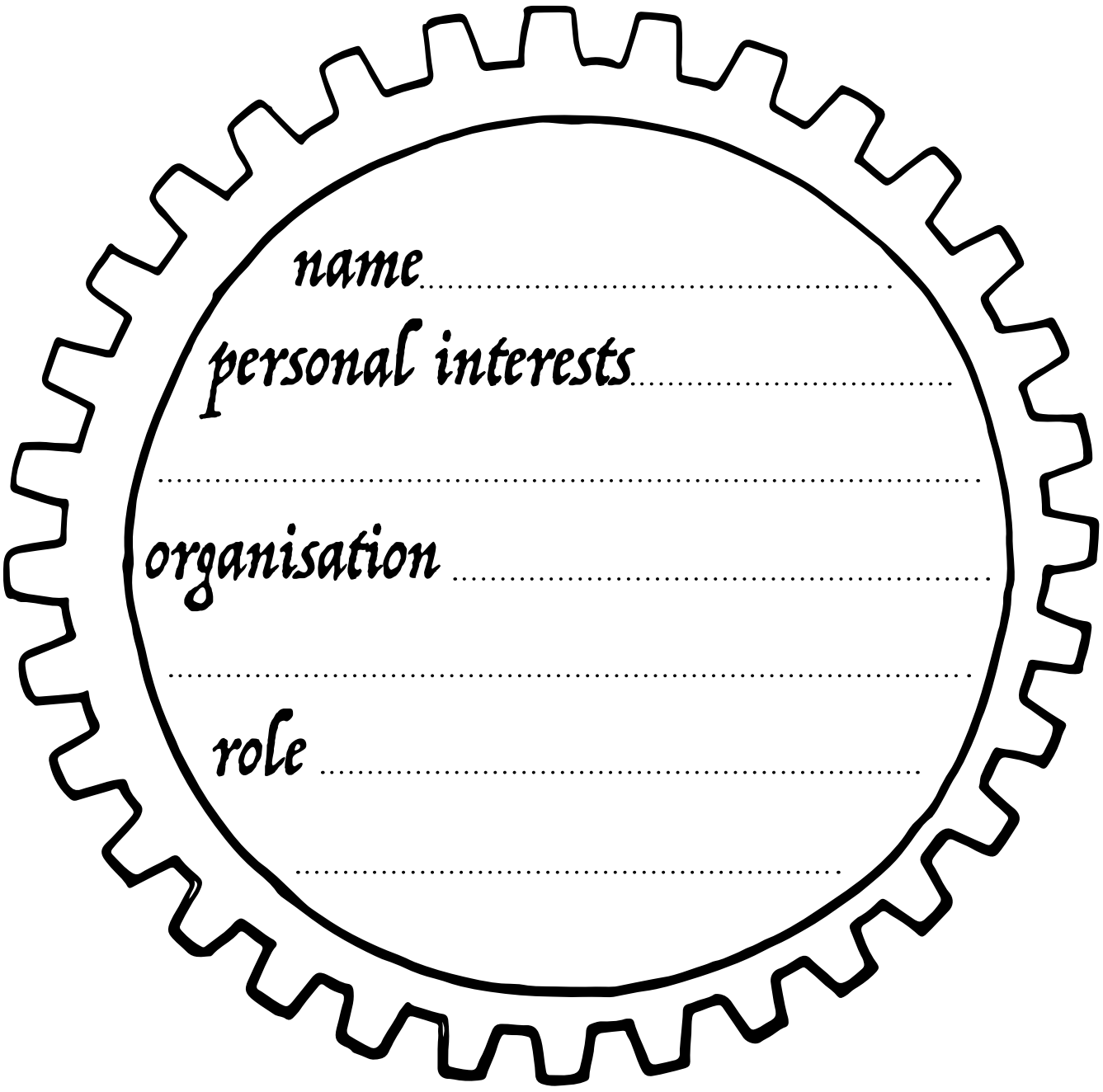

Figure 2.2. Calvo, M. (2017) Reflective Journal

Reflective Journal

Published by Mirian Calvo©, Glasgow: September, 2017

PhD Research Project

Community-based Co-design through Cultural-Historical Activity Theory: analysing informal-mutual learning

Co-researcher Mirian Calvo
Email m.rodriguezcalvo1@student.gsa.ac.uk
Design & Layout Mirian Calvo
Illustrations Mirian Calvo
Edition Mirian Calvo

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Lancaster University · imagination LANCASTER · Institute of Design Innovation The Glasgow School of Art · Arts & Humanities Research Council · CONNECTED COMMUNITIES

THIS REFLECTIVE JOURNAL AIMS TO SUPPORT YOUR REFLECTIONS ACCOMPANYING YOUR PARTICIPATION IN THIS CO-DESIGN PROJECT. ALL THAT IS ASKED IS TO REFLECTING ON YOUR LEARNING PROCESS AND CAPTURING SUCH REFLECTIONS IN THIS JOURNAL BY WRITING OR DRAWING (AS YOU FEEL MORE COMFORTABLE). THE QUESTIONS INSIDE THE JOURNAL ARE INVITATIONS FOR YOU TO FOCUS YOUR REFLECTIONS. THE PURPOSE OF THE REFLECTIVE JOURNAL IS FOR ME TO LEARN ABOUT YOU AND YOUR MOTIVATIONS TO TAKE PART IN THIS PROJECT. PLEASE, RETURN THIS JOURNAL AT THE END OF THE PROJECT FOR DATA COLLECTION.

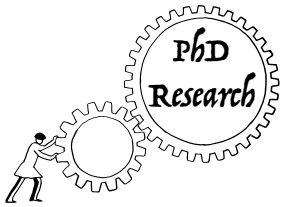


About the Reflective Journal

This journal aims to support your personal reflections throughout this co-design project. Co-design in essence is to design collectively with people from different backgrounds who are somehow influenced by this design project. This entails a process of collectively involving communities in the design and development of engagement tools that can then be taken back into communities to support effective engagement. Engagement tools, which are often the products of the co-design process, are the artefacts that individuals use in the engagement process with members of their community. They aim to establish two-way communication, open for input and debate. Indeed, this is the main goal of this co-design project; develop tools all together, which can help us to include everyone's voices in the telling, making it happen and enacting on issues close to your community.

Here, you will find a brief summary of this PhD research project and also information about the Leapfrog project, which this PhD is collaborating with. It includes an informed consent form for you to sign out if you agree to participate in this PhD research project, and hence enable me to use your reflections in my research. You will also find a timeline map with the activities that together we will undertake in order to accomplish this endeavour.

The intention of completing this journal is to raise awareness about your learning process as you go through this co-design project. You can either write or draw, as you feel more comfortable. The reflective journal proceeds through four sections: 1) preparation to co-design; 2) co-design workshops; 3) reflecting on lived experience; and 4) reflections on engagement tools. Section 1 is meant to be completed before the co-design workshops, and section 2 while participating in the co-design workshops. Sections 3 contains questions which animate you to step back and ponder what has been learnt as a whole experience and it is meant to be completed before the tool delivery event. Finally, section 4 is an invitation to reflect on the engagement tool co-designed as a result of the entire collaborative project. The questions will be used as the basis for reflective group interviews during the project. It includes, at the end, a page for you to recap and express your overall opinion.



This PhD research project locates itself within a strand of design research focused on identifying ways in which design can function as an activator of social change, shifting away from design driven by the market to design motivated by societal issues. In this regard, this PhD seeks to understand how co-design can be used as a vehicle to promote social innovation, in addition to understanding some of the processes, including informal-mutual learning, which co-design ignites. The informal-mutual learning happening around the co-design activities becomes a vehicle to generate skills and knowledge. In this regard, in this PhD research project learning is understood as a social phenomenon which emerges through participation and interaction between people and with the environment. Hence, learning is defined as a lifelong process; we never stop learning and any social environment can become a learning atmosphere.

Leapfrog

The Leapfrog Project is a three-year, £1.2 million funded project by the Arts and Humanities Research Council (AHRC) led by Lancaster University and co-hosted by The Glasgow School of Art and a number of public sector and community partners. Focused on transforming community engagement, the Leapfrog project aims to develop innovative ways for citizens' voices to be heard on issues close to the heart of their communities. Co-design, in this way, is used to bring people together from different backgrounds and levels of expertise to engage in collective dialogue in order to enact transformative agency in community engagement. In the Leapfrog project, the products are engagement tools – which are co-designed with local communities (of practice) concerned with a shared problématique. The tools are co-created and prototyped in a concrete context and with particular communities, and then, disseminated to a wider audience through our website:

www.leapfrog.tools

INFORMED CONSENT FORM FOR PARTCIPANTS

This informed consent form is for all participants who are invited to participate in the PhD research project, titled "Community Co-design through Cultural-Historical Activity Theory: analysing informal-mutual learning".
Investigators: Mirian Calvo
Organizations: Leapfrog, Institute of Design Innovation, Glasgow School of Art
Sponsors: AHRC, CFP
Project: Case study 2 | Refurbishing tools for social enterprises

Part I: Information Sheet

Introduction

I am Mirian Calvo, the PhD candidate for the Leapfrog project within the Institute of Design Innovation (InDI), Glasgow School of Art (GSA). I am conducting a case study to advance insights around the participants' learning processes emerging in community co-design. The term participant(s) includes all the levels of expertise brought together to co-design (community practitioners, designers and non-designers, researchers and non-researchers, trustees, volunteers, managers etc., and lay people). I am going to give you information and invite you to be part of this research. You do not have to decide today whether or not you will participate in the research. Before you decide, you can talk to anyone you feel comfortable with about the research.
This consent form may contain words that you do not understand. Please ask me to stop as we go through the information and I will take time to explain. If you have questions later, you can ask them of me or of another researcher.

Purpose of the research

The focus of this PhD research project is to identify and understand how and in what ways participants learn. To do that, the research design aims to animate two processes. Firstly, I will immerse myself within your context to gather an enriched set of data able to depict your viewpoint. Secondly, it aims to encourage you to embed reflection over your participation on the co-design process as a way to raise awareness of your own learning.

Type of Research Intervention

This research will involve me participating during the co-design project in all the activities as a participant-observer and, sometimes as a facilitator. I will be paying attention on the participants' interactions in order to gather a greater

understanding of your motivations and how you might learn. This may also include me participating with you in some activities you usually conduct as part of your everyday work with the intention of understanding your standpoint. I will also conduct individual and group interviews in order to corroborate my insights and invite you to reflect with me. To gather the field data I will take pictures, field notes, make reflective drawings and record the sessions. Once the project ends, this reflective journal will be returned to me and be used as a qualitative data in this PhD research. On this regard, all information gathered during the project will be carefully made anonymous and stored in a safe place. Part of this set of data might be used for dissemination, such as academic papers, presentations or exhibitions, always guaranteeing anonymity.

Part II: Certificate of Consent

To fill for the participant

I have read the foregoing information, or it has been read to me. I have had the opportunity to ask questions about it and any questions I have been asked have been answered to my satisfaction. I consent voluntarily to be a participant in this study and I allow the use of my name and pictures of me.

Print Name of Participant_____
Signature of Participant _____
Date _____
Day/month/year

To fill for the researcher

I confirm that the participant was given an opportunity to ask questions about the study, and all the questions asked by the participant have been answered correctly and to the best of my ability. I confirm that the individual has not been coerced into giving consent, and the consent has been given freely and voluntarily.

A copy of this ICF has been provided to the participant.
Print Name of Researcher/person taking the consent_____
Signature of Researcher /person taking the consent_____
Date _____
Day/month/year

Co-design process

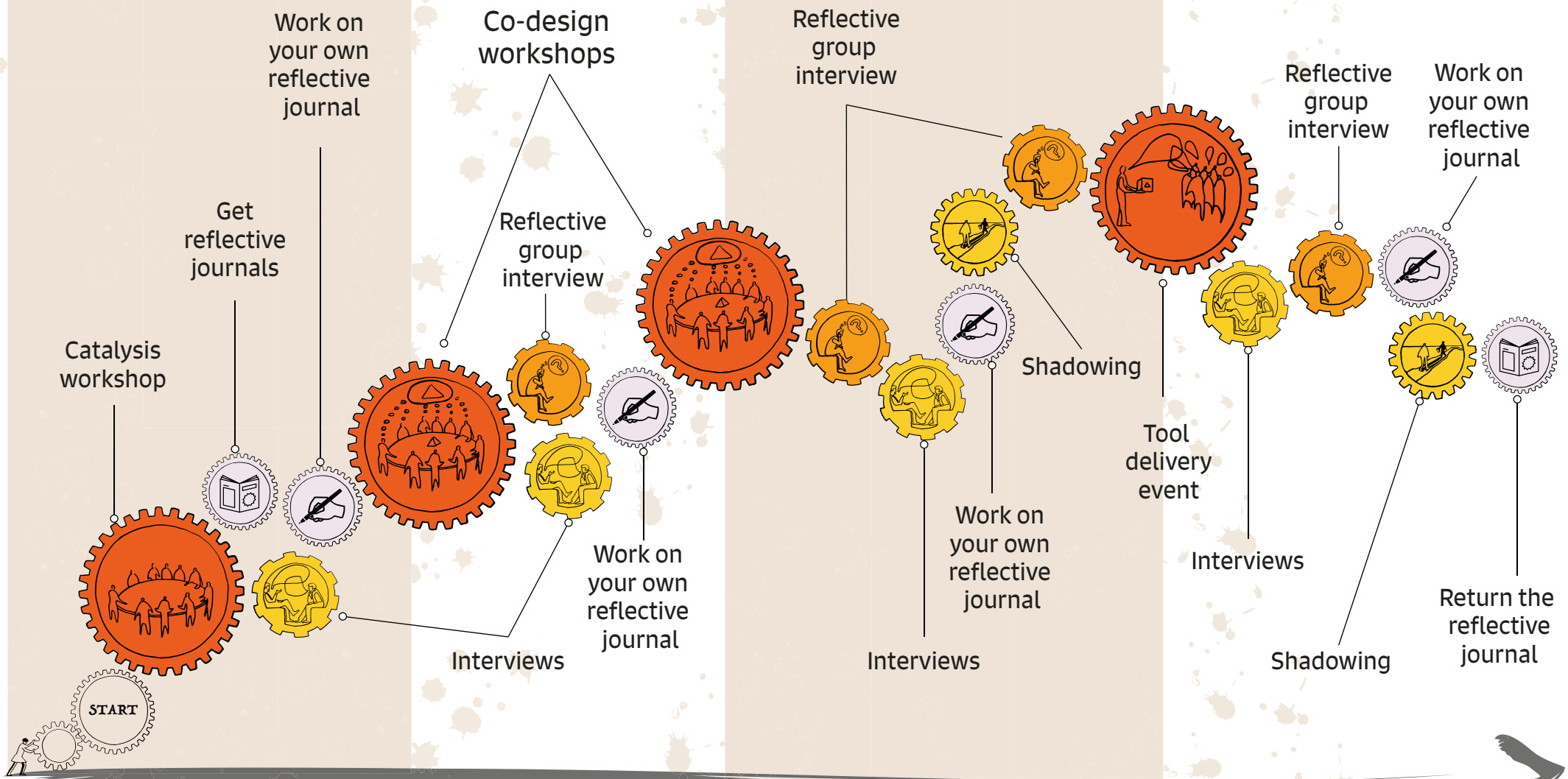
[TIMELINE]

Section 1: Preparation to Co-design

Section 2: Co-design workshops

Section 3: Reflecting on lived experience

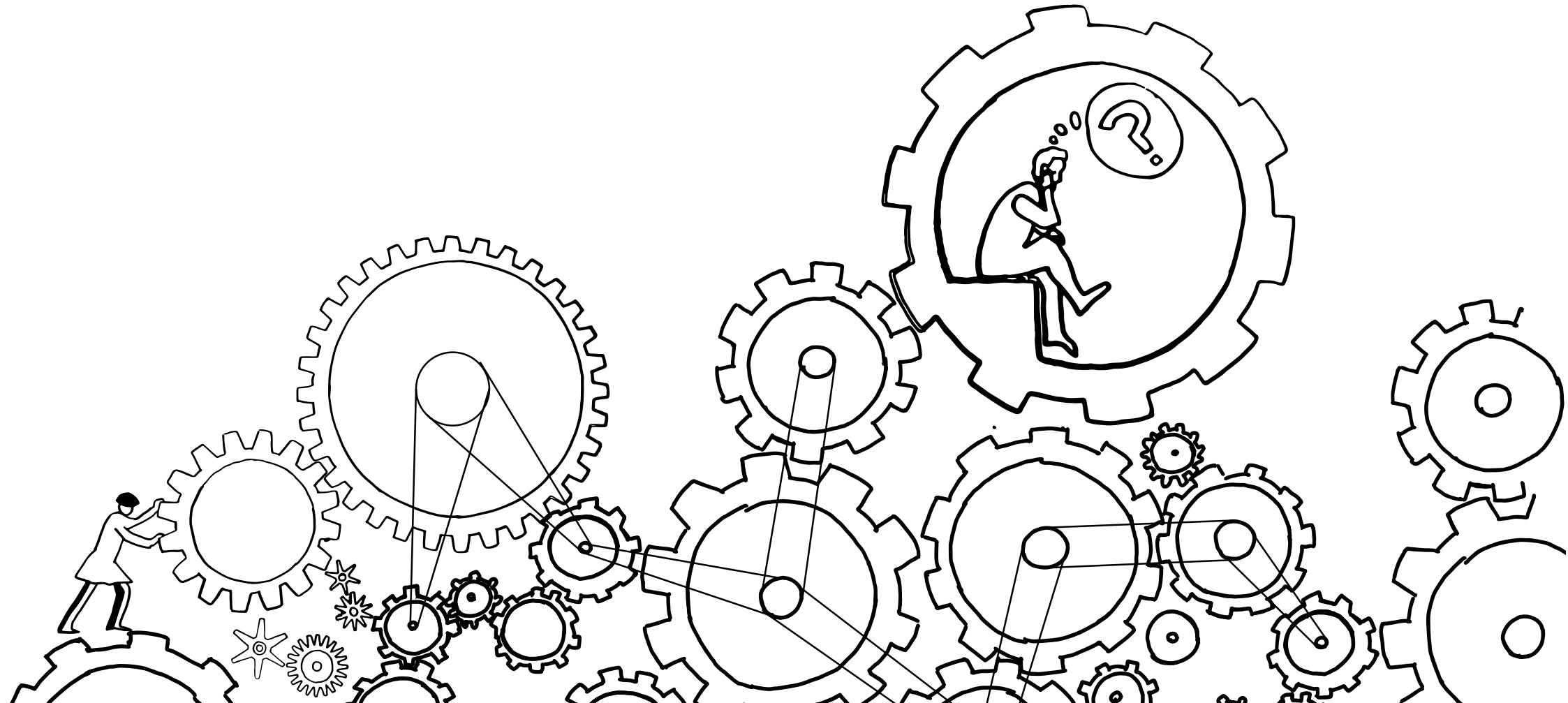
Section 4: Reflections on engagement tools



Leapfrog

INSTITUTE FOR DESIGN INNOVATION THE GLASGOW SCHOOL OF ART

Section 1: Preparation to co-design.





Tell me something about yourself...



Put some music and draw what you feel...

What does motivate you to take part in this project?

Draw a key moment in which you have learnt something new participating in this project

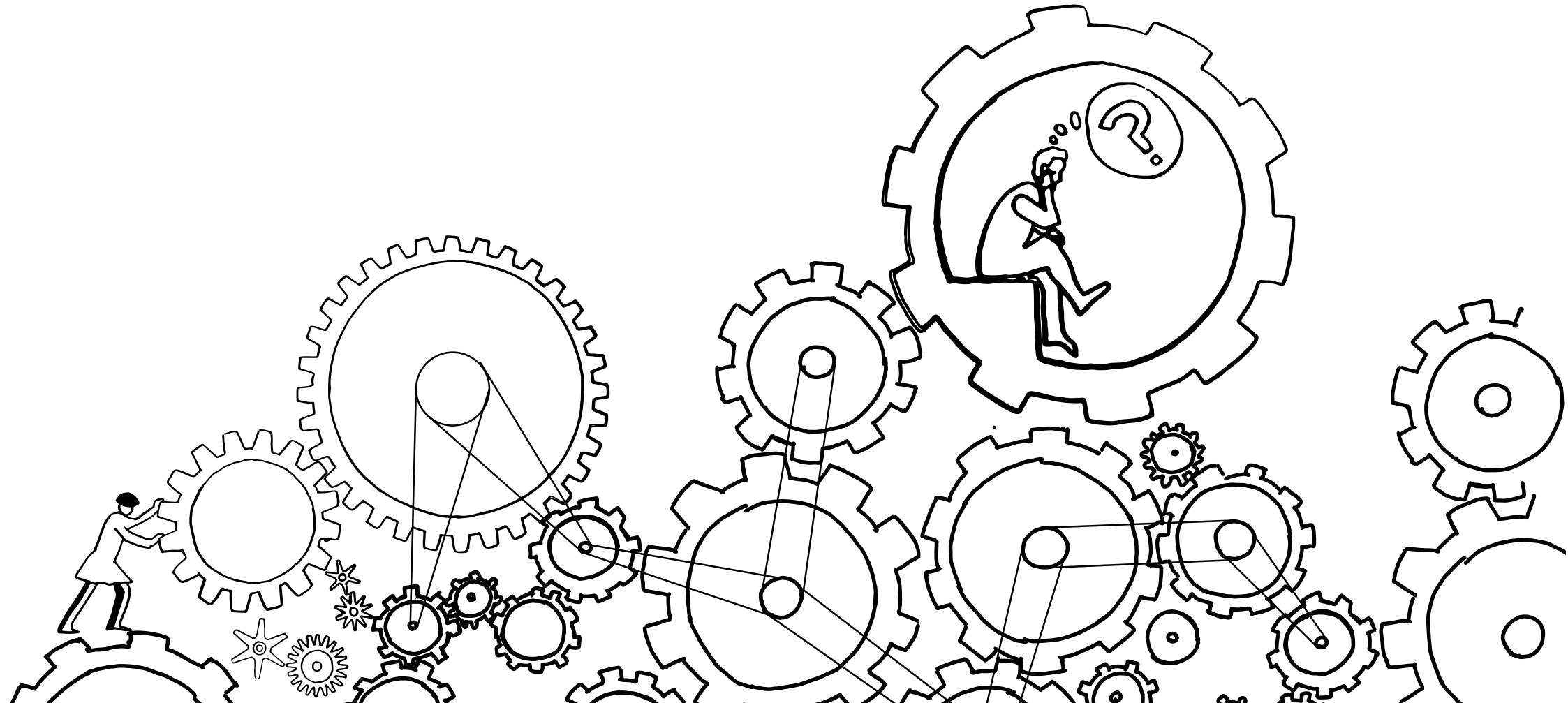


What do you expect of the co-design workshop?
How do you imagine it might be?



Draw the key points you feel have been achieved by the group in the last workshop.

Section 2: Co-design workshops.



How did you feel about interacting today with the group?



Co-Design Workshop

What do you feel you are learning by participanting in this design project?

Did you use any engagement tools before? What did you do?

How do you feel doing these reflections?

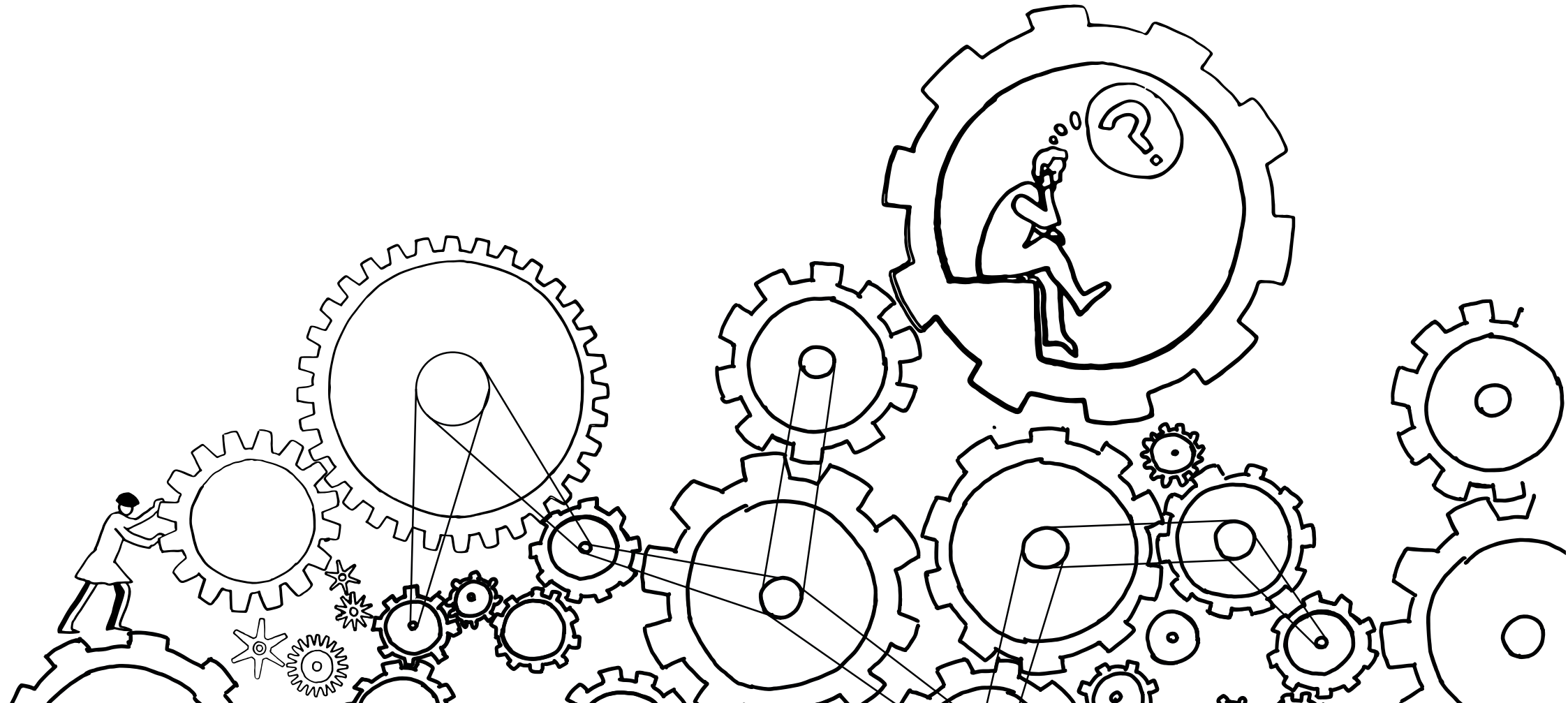


Think about the group of people participanting in this project, what do you feel is your role within it?



In what ways do you feel you are learning throughout this co-design project?

Section 3: Reflecting on lived experience



Did you learn anything new today? What was it about?



Co-Design Workshop

What do you think are the benefits that design can bring to your learning?



Draw something that you unexpectedly learnt at the workshops.



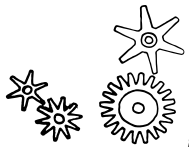
How did you feel in terms of expressing your views during the workshops?

Did the tools used during the workshops help you in your learning?

Reflect on the thoughts you have in mind right now.

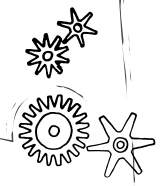


Draw your learning process within this project.

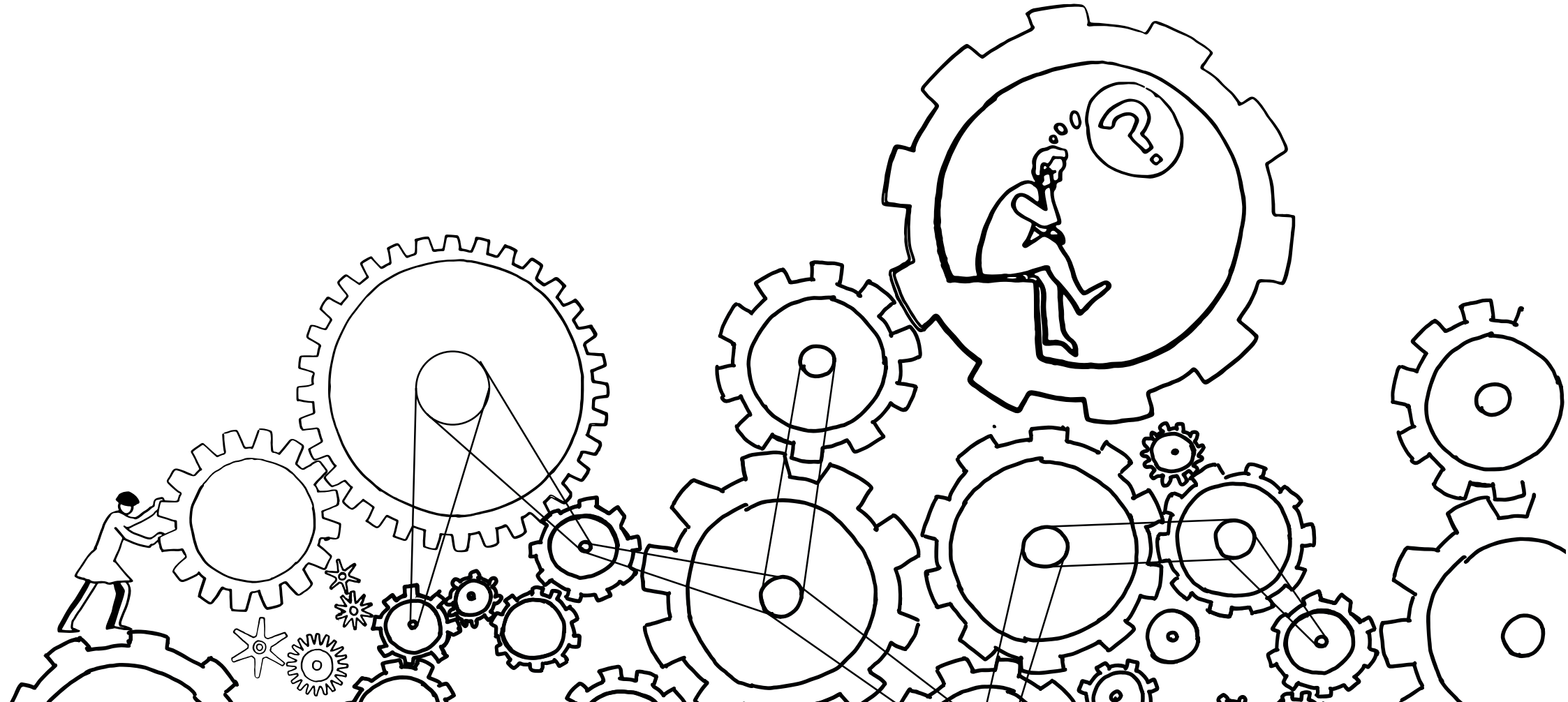




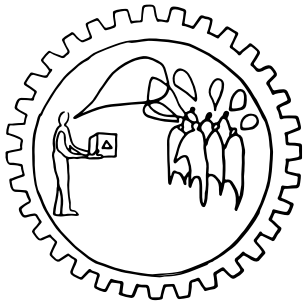
How do you see the project coming along? Any surprising feelings?



Section 4: Reflections on engagement tools.



What do you feel is the value of being part of this experience?



Tool Delivery

Figure 2.

Think about the whole experience with your eyes closed, then draw what you saw and felt.



Are you using the tool co-designed in this project?
Are you planning to use it?

Figure 2.



How do you feel about your contribution to the design of the tool?



In what ways you believe that your learning has potentially been able to influence your motivations during the project?



Do you feel that the tool helps you in learning something? How?

Overall Feedback



CS1 Proposal

Social Enterprise Network Scotland
Author: Paul Smith & Mirian Calvo

Short rationale: The question for this project is can we develop tools that can support networks of networks to share best practice. The main contact is well connected across the region and has already connected us to 8 social enterprises that want to work with us. We have initially met with 8 enterprises to scope the potential for the project and they all share the same issue (see above) and are enthusiastic and seem ready to co-design with us.
Social Enterprise Network Scotland (Senscot) support establishment and continued growth of independent Scottish social enterprises. They work in partnerships to develop a robust support network to aid their members. They are responsive to what their networks tell them is required next for a socially just society, for existing social enterprises to sustain and work to create new services for social entrepreneurs. Senscot builds and services a network to help social entrepreneurs become more effective.

The challenge: To develop a tool to allow social enterprise practitioners to share experiences and approaches. To develop a tool to map and connect the assets in a network

The proposal: The Leapfrog team would facilitate a co-design workshop with members of the Social Enterprise Network Scotland. Included in the workshop would be representatives from: Moray Reach Out; Elgin Youth Café; New Start; Community Renewal; Liberty Project. Prior to the workshop the Leapfrog team would work with SENS to finalise the attendees list for the workshop.
In support of the project the Leapfrog team will conduct initial interviews at the start with participants about their experiences of: a) sharing practice with other practitioners; b) experiences of building consortiums and finding resources for projects. In the build up to the co-design workshop the Leapfrog team will facilitate digital group meetings with the participants to prepare for the co-design session. Participants will be given reflective tools to use in preparation for digital meetings and to provide the Leapfrog team with data to input into the design of the co-design workshop.
During the actual workshop the Leapfrog team will facilitate ideation of tools to address the challenge set out in the proposal. After the event the leapfrog team would take concepts develop in the workshop and develop them into prototype tools before presenting them back to the participant group for feedback. Using the feedback as a guide the tools with be developed into open source tools that can published to the Leapfrog website. Before tools are published to the Leapfrog website the Leapfrog team would present the developed tools at a workshop with participants and social enterprise practitioners.

Who would attend the workshops: Moray Reach Out; Elgin Youth Café: Museum & Galleries Scotland: Community Renewal; Liberty Project; SENS; New Start Inverness
Main contact: Mary Sinclair

CS2 Proposal

The Newbold Trust
Author: Mirian Calvo
Project title: Tools for renewal (refurbishing Newbold House)

Short Rationale:

The question for this project is can we develop tools that can support/help a social enterprise to engage with members of its community (trustees, staff, volunteers and local community) in the refurbishment of its facilities. The partner in this project is the managing director of a well-established trust, called Newbold Trust, located in Forres and run by a residential community of members and volunteers committed to nurturing positive change. We have initiated conversations with the organisation, which is very well connected with another non-profit organisations, to scope the potential for the project and they had expressed the need to initiate a long-term and bidirectional relationship with the communities in Forres and the Moray area. They have been in Forres for the last 35 years and they feel that their organisation has been isolated from the community life in Forres. Additionally, they are willing to explore in which ways this refurbishment project can be used as an activator of positive change within the wider communities in Forres. They are enthusiastic and seem ready to co-design with us.

Background

Newbold House is a social enterprise set up in 1982 and has been self-managed by a group of Trustees and the management and operations skills of a resident team of core members. The organisation offers a variety of services aimed at supporting a sustainable way of living with people and the environment. They believe that alternative ways of living and working together is urgently needed because of increasing social and financial constraints. Among other services, they provide workshops, courses and community living experiences designed to build wellbeing, connection and practical skills for a more positive and sustainable future. At the beginning of this year, the organisation initiated a process of change within its structure. Now they want to undertake a big refurbishing project including the renovation of the existing facilities and the construction of new ones. In this project, they want to involve the members of the organisation but also include the community of Forres in order to re-establish and strengthen a long-term community engagement. They would like to collaborate with us to co-design of tools that can support the engagement process of this specific and challenging refurbishing project.

The challenge:

To develop a tool to allow social enterprise practitioners to engage with communities in a refurbishment project. To develop a tool to map ideas shared between participants.

The proposal:
The Leapfrog team would facilitate a co-design workshop with members of the Newbold Trust and community members from Forres and Moray who have an interest in what the trust is doing. This includes any kind of people who currently are taking part or have taken part in courses or/and workshops and for potentially interested local parties to learn more about how Newbold could help them. Included in the workshop would be representatives from all the different position within the organisation as well as users and local people from Forres and surroundings. Leapfrog team would work with key people from the Newbold House and local members of Forres to finalise the attendees' list.

Leapfrog team would also facilitate a pre-session that would consist of a deliberative walk with the participants to see first hand the site which is the locus of the refurbishment project. In this walk, the participants would have the opportunity to experience the spatial dimensions and activate kinaesthetic and visual learning.

This would be followed by a reflective session with the intention of: 1) sharing perspectives and 2) generate a common knowledge base. This would be used to support the co-design workshop. In this event the Leapfrog team would introduce and provide a reflective journal tool (PhD) to the participants, which aims to raise self-awareness about the informal-mutual learning emerged from their participation and to draw attention on their expectations. If new participants join the project after this first meeting, they will be informed via email about the existence of the reflective journal and its purpose. If they wish to participate the reflective journal will be sent to them by post.

In the build up to the co-design workshop the Leapfrog team will conduct ethnographic visits to the participants who previously agreed in order to gather a greater understanding of the participants' contexts, and hence to provide the Leapfrog team with data to input into the design of the co-design workshop. During the actual workshop the Leapfrog team will facilitate ideation and prototyping of tools to address the challenge set out in the proposal (see above). After the event the leapfrog team would take concepts co-designed in the workshop and develop them into prototype tools before presenting them back to the participant group for feedback in another workshop. Using the feedback as a guide, the tools will be developed into open source tools that can be published to the Leapfrog website. Before tools will be published to the Leapfrog website, the Leapfrog team will present the developed tool or tools at a workshop (tool sharing event) with participants and a wider audience if necessary.

One month later, the participants will send back the reflective journals (PhD) with their reflections about the informal-mutual learning process.

Who would attend the workshops: The Newbold Trust, trustees, staff and volunteers, as well as local people usually participating in the courses and workshops, and community members of Forres and Moray.

Main contact: Victor Morales (Managing Director)

Estimated Timeline of the Project (time scale):

1) Deliberative Walk Workshop (approx. 3h): a suitable date between 4-8 Sept 2017. About 1h walk around the site facilitated by one member of Newbold House and one researcher from Leapfrog team followed by a reflective session sharing experiences and perspectives, and building consensus.
Reflective group interview (approx. 1h): to happen the following day after the workshop with some participants.

2) Co-design Workshop (approx. 6h): a suitable date between 11-15 Sept 2017: A full day at Altyre estate to co-design and prototype together a tool to allow social enterprise practitioners to engage with communities in a refurbishment project. The Leapfrog team will provide food to the participants.
Reflective group interview (approx. 1h): to happen the following day after the workshop with some participants.

3) Delivery Tool Event (approx. 3h): a suitable date between 2-9 Oct 2017. The Leapfrog team will present iterations of the prototype from previous workshop. Participants will play around with them and together will envision its use and iterate it improving it.
Reflective group interview (approx. 1h): to happen the following day after the workshop with some participants.

After further implementations, the final tool will be delivered to the participants through the appropriate means.

CS1 First Email Approach to Participants

Hi Name,

My name is Mirian Calvo, one of the researchers within the Leapfrog team, who is working in the project that we are about to commence with you. Additionally to the Leapfrog Project I am conducting my PhD research project associated to Leapfrog. The focus of my PhD is to understand the informal learning processes that go along with community engagement and participatory design activities as the one that we are going to undertake together the next 5th of May. In this regard, I am writing, firstly, to introduce myself, and secondly, to ask you if you could provide me your post address in order to send you the first engagement tool, which consists of a reflective journal designed for you, that aims to support your reflections and thoughts along the way the project. The tool includes a brief explanation about the Leapfrog project and my PhD, as well as an informed consent inviting you to participate in my PhD research. I would like also to ask you if we could maybe meet for a coffee before or later the workshop on the 5th May at some point.

Thank you very much for your help in advance and please, do not hesitate to contact me at any time if you have more questions.

I look forward to hearing from you soon!

Kind regards,

Mirian

Hi

My name is Mirian Calvo and I am undertaking a PhD research associated to the Leapfrog project. I am looking at the impact that participatory design approaches, such as Leapfrog does, generates within the communities. I was with Leapfrog last time participating in the co-design workshops at the Isle of Mull, which it was so great because I could get a better understanding about the context and collect good insights. As I asked some of the participants over that workshop, I am writing to you to ask you if it would be possible to spend between half hour to one hour with all of you in a focus group talking about what do you think are the key factors that evidence such impact. Ideally, the focus group could be done at 13.00-14.00 in the same location, before the Leapfrog Tool delivery event on the 5th of May, or at 17.00-18.00, after the event. If it is not possible, I will be in the Isle of Mull on Wednesday from 15.00 until Thursday 14.00 completely available to whom would like to have an informal interview. I would also offer myself, in exchange, as volunteer to help you out over the Friday. So I could join some of you in your everyday work and help you out in community matters. This would be really valuable for my research and I will really appreciate any time you could give me!

Thank you very much for your help in advance and please, do not hesitate to contact me at any time if you have more questions.

I look forward to hearing from you soon!

Kind regards,
Mirian



Figure 2.3. Calvo, M. (2017) Recruitment brochure CS2



Design workshops: sharing perspectives and imagining Newbold House together

Design tools to support community engagement in a refurbishing project.

First workshop:
"A walk around Newbold House"
Venue: Newbold House,
111 St. Leonard Road, Forres, IV36 2RE
Date: 5th September 2017
Time: 15.00-18.00

Second workshop:
"design workshop"
Venue: Blairs Steading, Altyre Estate
Forres, IV36 2SH
Date: 11th September 2017
Time: 12.00-17.00

We are a design research group from the Glasgow School of Art, Institute of Design Innovation, aiming to design a new free tool to allow social enterprise practitioners to engage with communities in a refurbishment project.

Our aim with these workshops is to design a tool able to capture and share all the great ideas and inputs coming from people who are interested in different aspects of the Newbold Trust. The tool aims to inspire great new ideas, share them with the intention of engaging with people towards the refurbishing of Newbold House, alongside to advice on how this can make a meaningful contribution to the local community. What the tool needs to be a success is your knowledge and experience. So we are looking for willing participants to join us for the announced co-design workshops to create this new tool. Thus, we are delighted to invite you to come along and join us in this exciting and challenging endeavour.

We don't know exactly what will go into the tool, only that it will be creative, sharable and all the content will be designed by people who potentially could benefit for the future services and facilities of Newbold House. We are a funded project and we make all the tools we design free for anyone to use: www.leapfrog.tools.

Please confirm your attendance by emailing to this contact:
m.rodriguezcalvo1@student.gsa.ac.uk



Design workshops: sharing perspectives and imagining Newbold House together

Design tools to support community engagement in a refurbishing project.

Final Workshop

Venue: Blairs Steading, Altyre Estate
Forres, IV36 2SH
Date: 6thOctober 2017
Time: 15.00-17.00

We are a design research group from the Glasgow School of Art, Institute of Design Innovation, aiming to design a new free tool to allow social enterprise practitioners to engage with communities in a refurbishment project.

Our aim with these workshops is to design a tool able to capture and share all the great ideas and inputs coming from people who are interested in different aspects of the Newbold Trust. The tool aims to inspire great new ideas, share them with the intention of engaging with people towards the refurbishing of Newbold House, alongside to advice on how this can make a meaningful contribution to the local community. What the tool needs to be a success is your knowledge and experience. So we are looking for willing participants to join us for the announced co-design workshops to create this new tool. Thus, we are delighted to invite you to come along and join us in this exciting and challenging endeavour.

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Please confirm your attendance by emailing to this contact:
m.rodriguezcalvo1@student.gsa.ac.uk

Figure 2.

1 DIFFERENCE IN RESULTS

Evidence

Outcome quality
Ownership of outcome
Legacy/sustainability
Surprising outcomes and emerging effect
Change in behaviour/attitude
New skills/capacity

Capture

Solutions generated and relevance
Who engaged with next steps
Drive to take forward
Additional benefit (better community relationships)
Better engagement, less negativity etc.
Individual benefit and group capability

2 DIFFERENCE IN PROCESS

Evidence

Change in approach
Deeper/wider engagement
Better use of resources
Enjoyment and fun

Capture

Difference from before
Level of envolvement/trust
Cost benefit and ROI for numbers
Level of engagement, feedback and observed energy

3 LEARNING FOR LEAPFROG

Tools

Usability
Adaptability
Mutation
Pass on/ripple
Build deeper tools

Research

Can we develop tools with embedded evaluation?

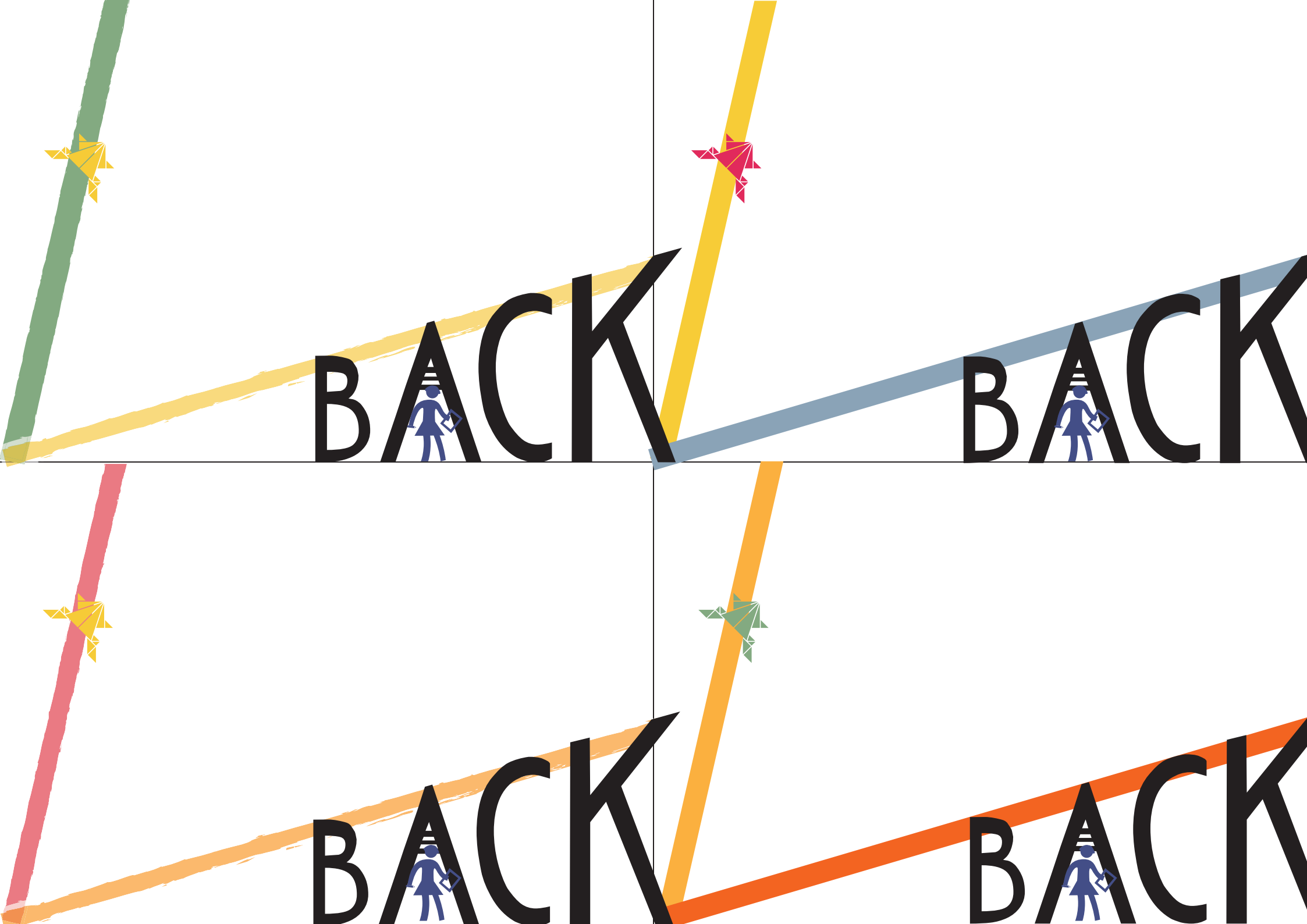
Other Learning

Gaps (need for further research)
Surprising outcomes
Value of Design

Lancaster University
imagination LANCASTER
GSoA INDI
Arts & Humanities Research Council
CONNECTED COMMUNITIES


Leapfrog
EVALUATION FRAMEWORK


FEED
FEED
FEED
FEED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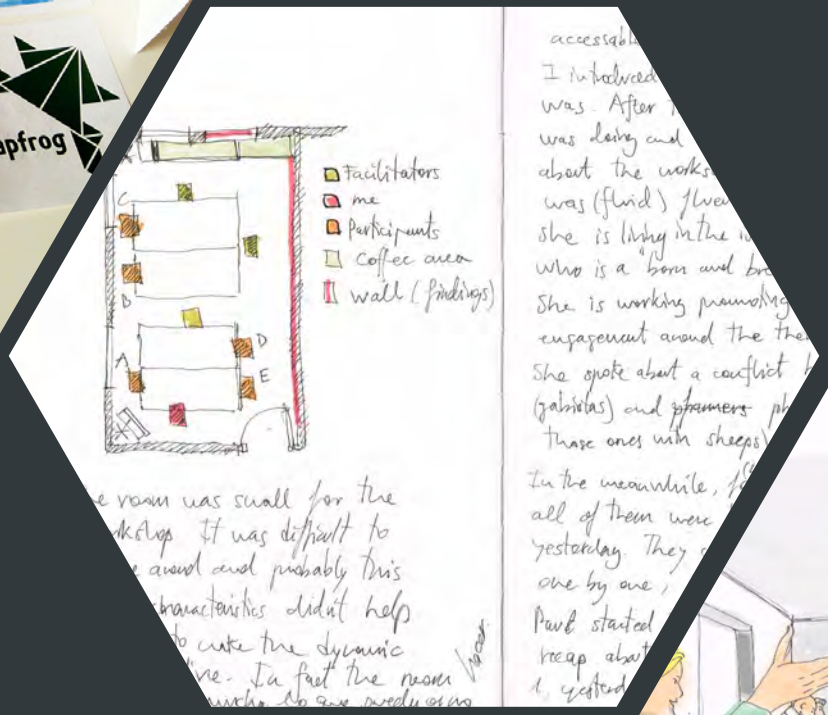

facilitators
me
participants
coffee area
wall (findings)
A
B
C
D
E



Did the Co-design process help you think differently? If so, how?

Any surprising outcomes?

Leapfrog

Did the Co-design process help you think differently? If so, how?

Any surprising outcomes?

Leapfrog

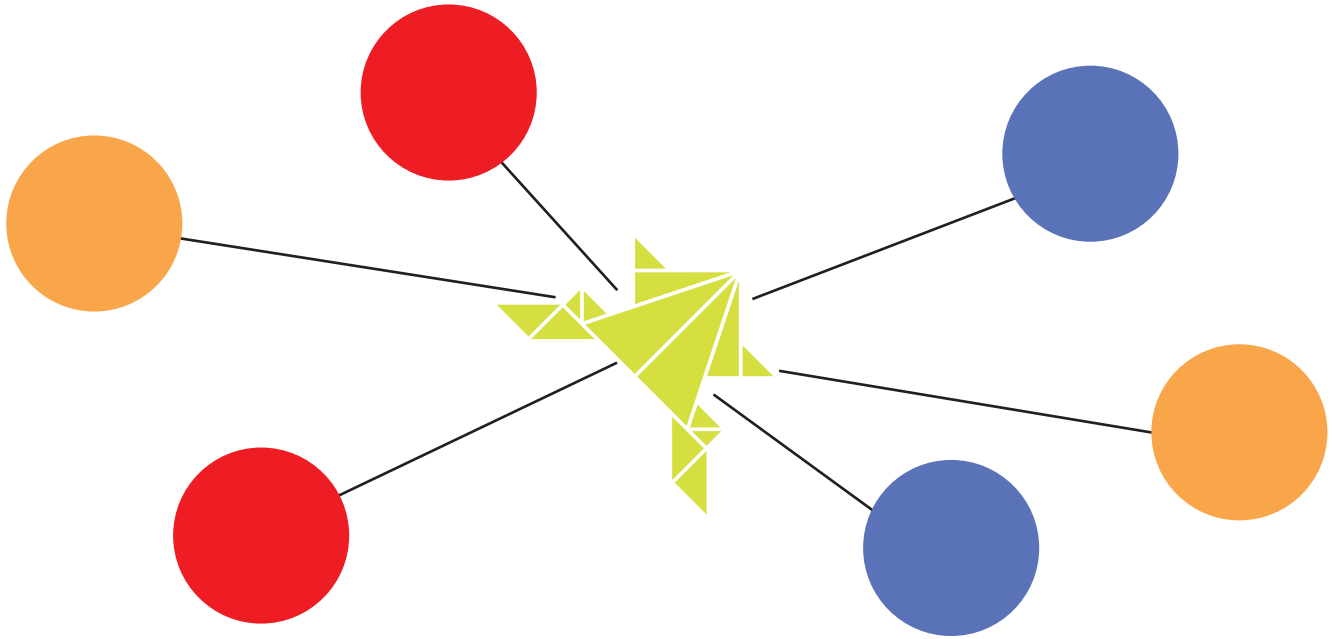
Leapfrog

Find out more and download more tools:

www.leapfrog.tools

Leapfrog tools @leapfrogtools

Lancaster University imagination LANCASTER GSoA INDI Arts & Humanities Research Council CONNECTED COMMUNITIES



Please write your name on the frog. Use the red dots to name participants you had met before. Use the orange dots to name new contacts you made during the Summer School. Use blue dots to name contacts you wish to work in the future. Write across the line the type of relationships, for example developing projects, writing together...

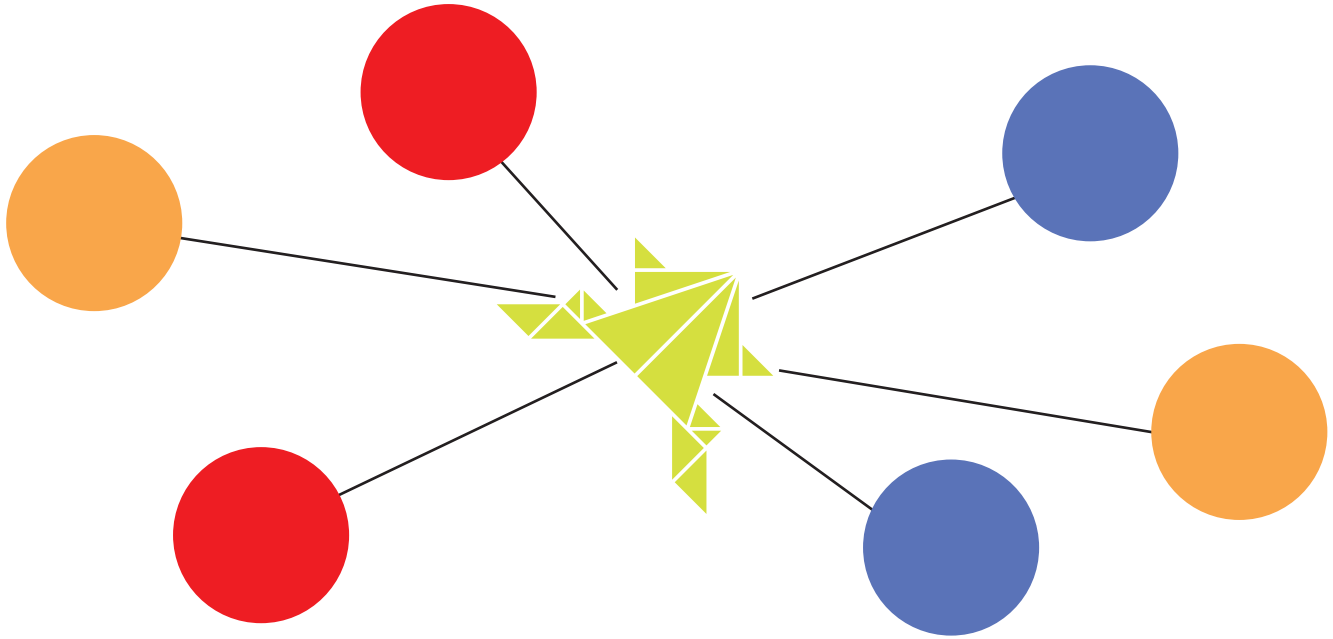
Leapfrog

Find out more and download more tools:

www.leapfrog.tools

Leapfrog tools @leapfrogtools

Lancaster University imagination LANCASTER GSoA INDI Arts & Humanities Research Council CONNECTED COMMUNITIES



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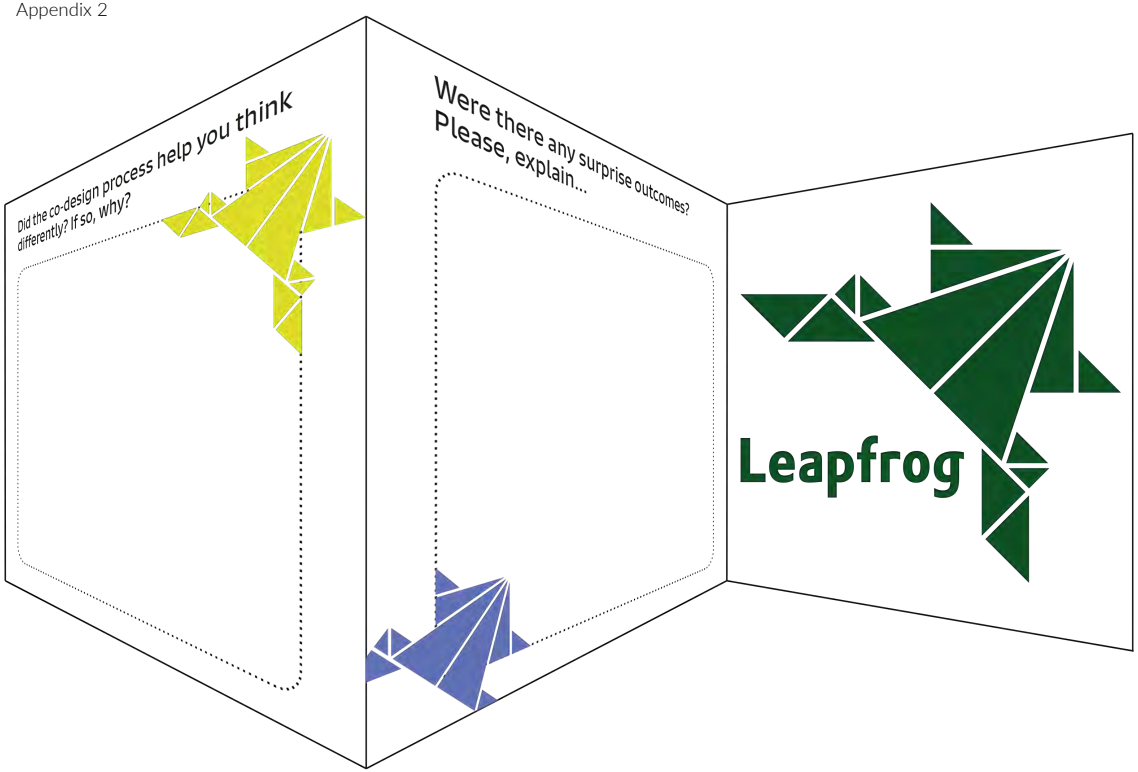


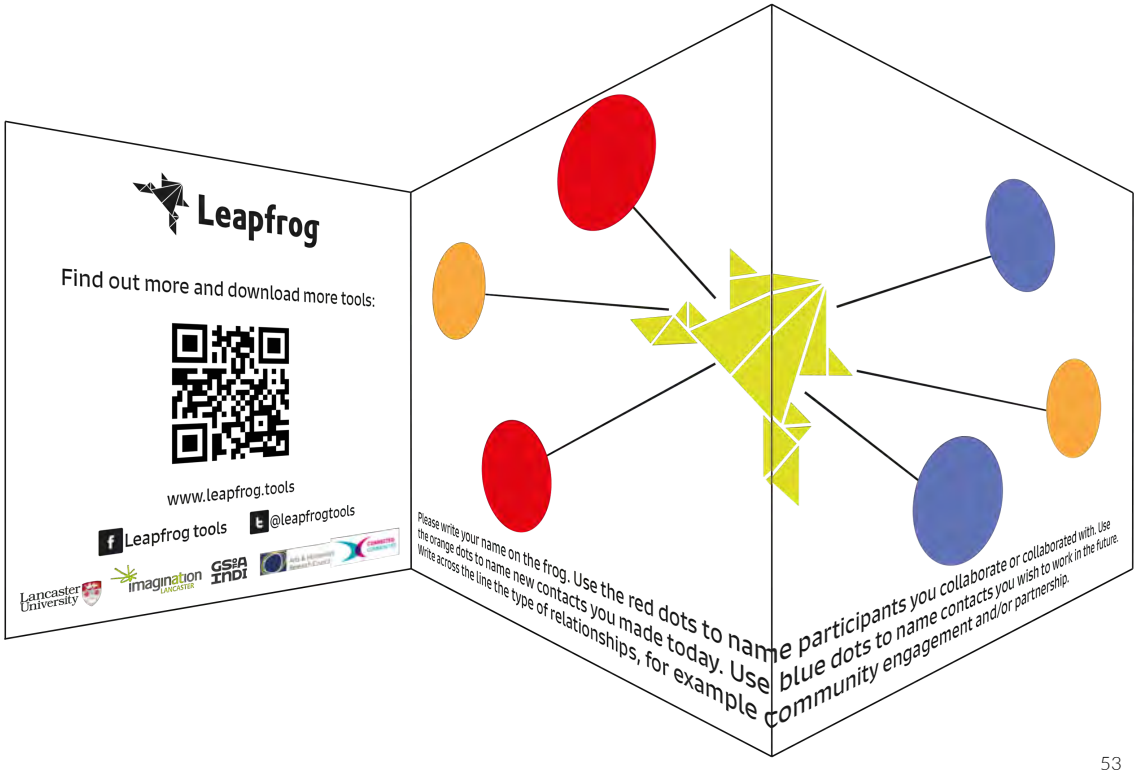


Figure 2.4. Calvo, M. (2016) Evaluation Leaflet

General Evaluation Interviews Protocol

The Leapfrog Evaluation aims to capture the stories of influence or change across all the delivered projects within the Leapfrog programme, as well as aiming to capture more remote experiences related to Leapfrog tools or experiences. The final evaluation process of interviews aims to take place between August and October 2017. This document provides the overview protocol covering all interviews, however, a Detailed Interview Protocol has been produced for interviewers, while each project shall also co-develop sub-protocols using a Handover Template to allow for variation between contexts and evaluation needs.

All files and folders relating to this final evaluation process can be found in Box under A5 Evaluation… > Final Evaluation. There you will find all the key files, templates, spreadsheets and folders to upload data collection.

1 Allocating Evaluation Interviews

Please find the Excel file 'Leapfrog Evaluation Interview Allocation' immediately in the Final Evaluation folder. This excel provides an overview of all Leapfrog researchers and projects in order to allocate how many interviews they will do, and for which projects.

Each major and short project is allocated a lead coordinator who will support recruitment and coordination of interviews for their project(s).

Each major project should aim to use 4 researchers conducting 4 interviews each, totalling up to 16 interviews. This may be increased due to reallocating short project interviews, according to coordinators.

Each short project should aim to use 2 researchers conducting up to 4 interviews each totalling up to 8 interviews. Where short projects may struggle to attain 8 interviews, a new target will be agreed with the coordinator.

There is also a chance that interviews will throw up interesting stories that encourage follow-up interviews with other people. Reducing the number of interviews in short projects should free up space to allow for this. When this occurs, your coordinator should inform Michael so that appropriate support in recruitment and questions can be provided.

For each individual researcher, interviews should amount to around 1 per week. There will be extra interviews for Michael and Debbie (around 2 per week). For those with holidays, it is requested to reallocate these interviews into other weeks you are available, if possible.

For interviews that don't comfortably sit within individual projects, i.e. they contributed to multiple projects or downloaded multiple tools across projects, these should be flagged up with Michael or Debbie in order to follow up. These shall be known as 'Rippler' interviews.

2 Project Evaluation Handovers

Each project shall start with a handover discussion with coordinators to decide a strategy for evaluating each project. A Handover Template can be found in each project folder within the Final Evaluation folder, which will act as an agenda for handover.

Handover will include providing an overview of researchers and interviewees, profiling any evaluation data already collected and individuals who have already been contacted,

planning for recruitment, a review of the questions to ensure language and identifying a timeframe.

The appropriate participant information sheets and consent forms are also provided in the main Final Evaluation folder to ensure consent and ethics are adhered to. **These are to be used for all new interviews to be performed.**

It is recommended that interviews for older projects be performed first, before moving towards interviews for more recent projects in October. However this will likely be determined by availability of participants.

3 Supporting Recruitment
The categorisation of participants is as follows:
Category A - partners who had worked on Leapfrog's short and major projects
Category B - those who participated in tool sharing events
Category C - those who received or downloaded Leapfrog tools through intermediaries
Category D - community members who were served by tool use

Cat. A and B interviews will be identified with the lead coordinator and allocated through each project Handover Template.

Cat. C and D will be identified through downloads of related tools or co-selection with partners or participants. There is also a Typeform survey of initial questions designed for use with potential remote participants. There is a template Survey Request Email in the Final Evaluation folder to use for inviting participants to complete the survey, which can be disseminated through intermediary partners/participants. The use of this Typeform will be decided with the coordinator for each project.

4 Conducting Interviews
As mentioned, a Detailed Interview Protocol is provided within the Final Evaluation folder in Box, offering notes on how to prepare and conduct the interviews.

Question sheets for Baseline interviews (within 2 months of participants first recorded contact with project), Short Term interviews (2-9 months from first recorded contact with project) and Long Term interviews (9 months or more from first recorded contact with project) have been provided for each project folder within Final Evaluation.

The interviews are designed as semi-structured to allow the researcher to respond to interviewees and gather necessary accounts. However, please try to keep to the structure as much as possible to support analysis and evaluation. Please refer to the respective Handover Template to arrange any necessary review and editing of your question sheets for your project. Select and edit one question sheet as appropriate for each participant.

When arranging your interviews, please edit and use the Interview Request Email, before providing them with the Evaluation Participation Information Sheet and Consent Form, which can all be found in the main Final Evaluation folder. Consent Forms can be completed digitally and confirmed via email, as long as the participant acknowledges the PIS and completed consent form. **NOTE:** You may prefer to phone the participant directly to arrange the interview, which is of course permitted as long as they still read the information sheet and provide consent.

Please audio-record your interview. Depending on the format for your interviews, over the phone or face-to-face, you may need to access recording software from your home institute. It is also vital both you and the interviewee are in quiet settings to support the quality of the recording.

While you may wish to print the interview questions, after your interviews, please provide summary notes within a **digital document** to ensure ease of analysis. This should include time references.

If interviews move 'off script' due to interesting responses from participants, then please make this clear in your summary notes, including any new questions that you may have asked.

Interviews should be between 15-20 minutes and certainly NO LONGER than 30 minutes.

Your Handover Template MUST be updated with summaries of ALL the interviews completed. This will then be used to update the contacts spreadsheet by Michael and Debbie.

Providing visual references of events, activities or tools interviewees may have experienced are also recommended to support their recollection. Providing such material will be supported by the coordinators.

5 Data Uploading
All relevant audio recordings, consent forms and interview notes should be directly uploaded to the relevant project folder within the Final Evaluation folder. If this is not possible, then please provide them securely to Debbie Stubbs (Lancaster) or Michael Johnson (GSA) for safe storage. **NOTE:** if consent is done via email, then this can also be forwarded to Debbie or Michael.

6 Data Analysis
At the end of each week, GSA will analyse the collected data using thematic analysis to build an overview of evaluation performed, themes and emerging insights, ready to present for review at the end of each month. This will include data from previous evaluation activity and the creative evaluation activity.

These monthly cycles shall provide a chance to change or build on any aspect of the evaluation process, if necessary, as well as feed into iteratively writing up the evaluation report.

These monthly reviews are currently planned for **Aug 1st, Aug 29th, Sept 26th and Oct 24th.**

Evaluation Interview Request Email

The following template email is intended to support initial contact with requests for evaluation interviews.

*Please copy and paste the content below into a new email, then make sure to edit the parts highlighted in yellow as appropriate**.***

*Once they show interest to be interviewed, **you must provide the participant information sheet and obtain their consent using a completed consent form**.*

Title: **Help us evaluate the Leapfrog project**

Interview email –
(Note to researcher: I also recommend phoning interviewees directly to request an interview can be preferable. This first phone call can be to request the interview and arrange a time so they can plan it in, be prepared and have had an opportunity to read participant info and consent by email beforehand)

Dear [participant name],

From all of us at Leapfrog, thank you for [#PICK OPTION:] working with us on #PROJECT and/or downloading #TOOL/S, #TIME ELAPSED ago.

As part of our research, we would like you to tell us how your experience [#PICK/EDIT OPTION:] on your Leapfrog project/ with your Leapfrog tool/s may have made a difference for you or your work. **Would you be willing to be interviewed for between 15-20 minutes about how you've been getting on?**

Please call or email me to let me know. Also, don't hesitate to ask if you have any questions. We really value what you have to say and we want to know all about it! Your feedback will inform how co-designing engagement tools #IN THEIR CONTEXT can make a real impact!

Should you be interested in taking part, I will respond to arrange an interview time and send you an information sheet about Leapfrog and the interview plus a consent form.

Many thanks for your time. Your involvement would be really valuable to us.

[Your Name]

Leapfrog Evaluation
Participant Information Sheet

Dear participant,
We would like to invite you to take part in a research study, which is part of a larger research project called Leapfrog: transforming public sector engagement by design.

We provide information below on what research we are conducting and how you would be involved. We invite you to read this carefully before deciding if you would like to participate. If you have any questions or if anything is unclear, please let us know.

What is Leapfrog?
Leapfrog is a 3 year collaborative research project, led by Lancaster University and Glasgow School of Art, collaborating with public sector and community partners to design and evaluate new approaches for community engagement. We want to develop new ways to help people contribute to local public services and facilities. We want to test how well these new approaches work.

What is the purpose of this Research Project?
The purpose is to investigate whether people and communities have formed, adapted and shared tools initiated by Leapfrog. Your responses will inform our evaluation and help us to see how the tools are being used in different ways and contexts. Many of these tools can be discovered and downloaded through the Leapfrog website at www.leapfrog.tools.

Why have I been invited?
You have been invited because you have had some experience of Leapfrog projects, events and/or using Leapfrog tools. If you downloaded the tool(s) or completed the online survey, you will have indicated whether you would be interested in being contacted by Leapfrog to help our evaluation. Your participation is entirely voluntary and you may withdraw at any stage, without giving a reason. We will keep your individual contribution anonymous. We may publish the name of your organisation / community group as part of our work (so long as it has given us permission), but again, this will not be identified with your specific contributions.

What will taking part involve for me?
In agreement with you, one of the research team will contact you by your preferred contact method to ask you about how your experience with Leapfrog and its tools has influenced you and your personal context. You are free to stop participating at any point.

While you participate in this research, you may choose to share photographs or film with us. The information we collect may be used in documentation published for academic, educational or promotional purposes. This will include future reports, articles and presentations relating to the Leapfrog project and web-based publishing, which can be viewed by the general public.

Your information, such as your contact details and responses to our research questions will be stored securely on an encrypted computer for a minimum of 10 years and only project researchers will have access to it. If sound recorders are used, any identifiable data will be transferred to an encrypted server via an encrypted computer as soon as possible and in the meantime, the recorder will be stored securely. We will not ask you to share any sensitive information with us and will we will not share your identity or any of your films or photographs without your permission. We will only use your contact details to get in touch with you for project purposes and you can ask to be removed from our contact list at any time.

What if I change my mind?
Please simply advise our project investigator Michael Johnson m.johnson@gsa.ac.uk if you wish to withdraw, or just tell one of the Leapfrog staff who you're are in contact with.

What will happen to my contribution?
Your contribution will feed into our evaluation process on the impact and delivery of Leapfrog's outputs and activities. Sometimes we will report on this on our website, as well as in academic journals.

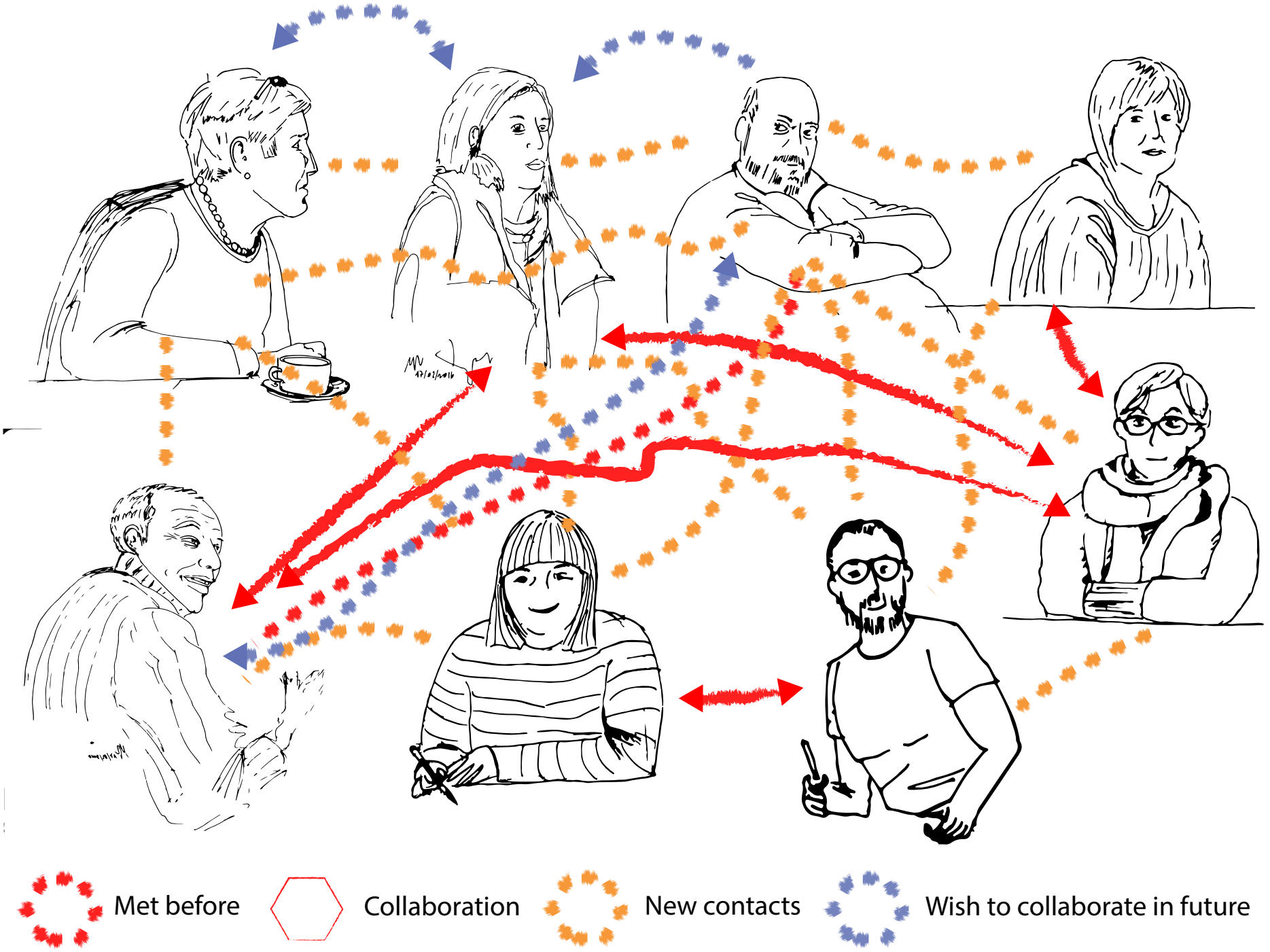
The ultimate goal is to learn from the project what helps public service workers and community members, groups or leaders come together to work in a beneficial way in the future – your input could make that happen and be enormously valuable to other people just like you elsewhere in the UK. For that reason, we really value what you have to contribute.

What if I still have concerns?
If you have any have any concerns or complaints about this project you can contact GSA Leapfrog Research Fellow Michael Johnson: Institute of Design Innovation, Glasgow School of Art, 30 Hill St., Haldane Building, Glasgow, G3 6RN. E-Mail: m.johnson@gsa.ac.uk. Telephone: 07789 596 436

Short Term (2-8 Months)
These questions are relevant for all category A, B, C and D participants, where short term feedback is deemed appropriate (i.e. following a project or launch event). The focus is on the story of delivery and short term developments.

Interviewer: **Interviewee:** **Project:** **Date:**	**Time Ref.**
Asking for background information and relation to the project context Could you tell us a bit about yourself, your organisation and the work that you do? Could you tell us about your experience of engaging with [Leapfrog or its tools]?	
Asking for level of project or tool experience and use since engaging Leapfrog Where did you learn about [relevant project or tools]? Have you been able to use [relevant tools]? If so, what for? How did you use it? How did it go? How many times have you used it? Will you continue to use it? If you've not used any tools, is there any reason why not?	
Asking for reflections on the effects of their experience with the project and tool use Did you adapt or modify [relevant tools] in anyway? Did you change how you deliver [the tool] in any way? Who have you engaged with through the [relevant tool]? What was the effect for [your relevant community members]? Were there any barriers or challenges in its use?	

Asking for reflections on the wider influences of the project or tool use in their context Has your experience with Leapfrog, [relevant project or tools] influenced your engagement with [relevant community members] in any way? Have you seen others influenced in any way? Have you seen [the tool(s)] used in different ways? What wider influences have you seen from the [relevant project or tool]? Are there ways you feel the [relevant project or tools] didn't work well in any way?	


Met before
Collaboration
New contacts
Wish to collaborate in future

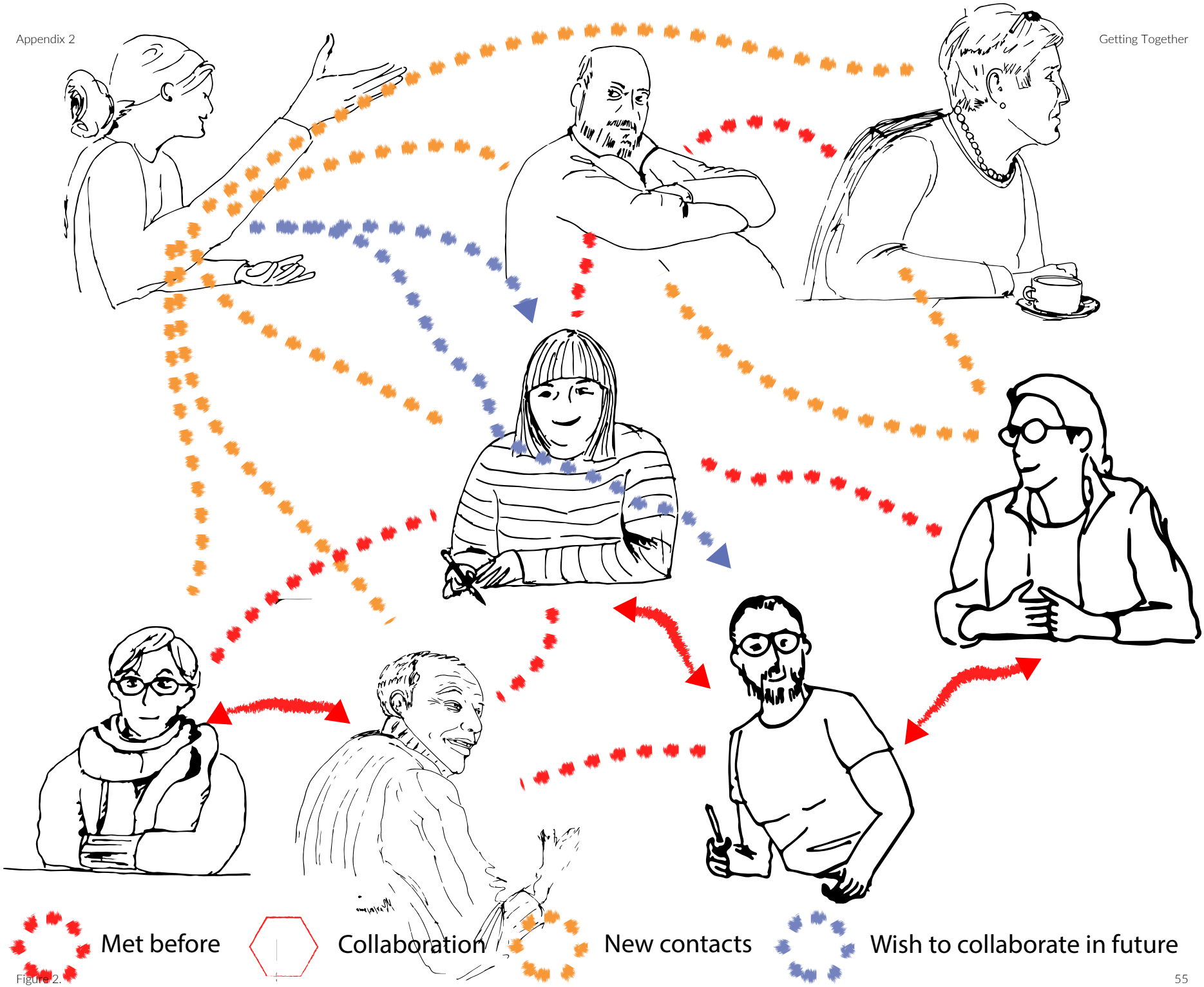
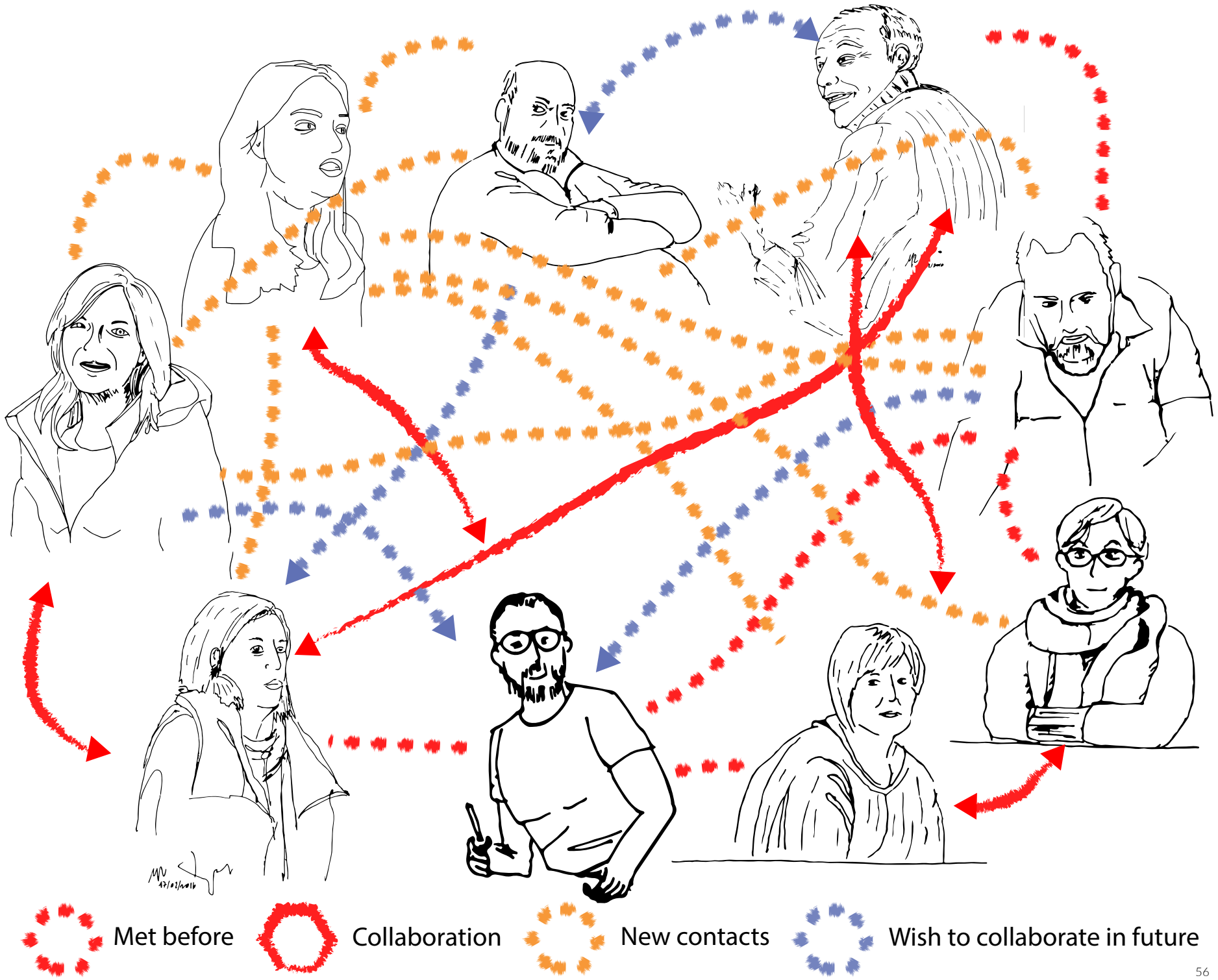

Met before
Collaboration
New contacts
Wish to collaborate in future

Figure 2.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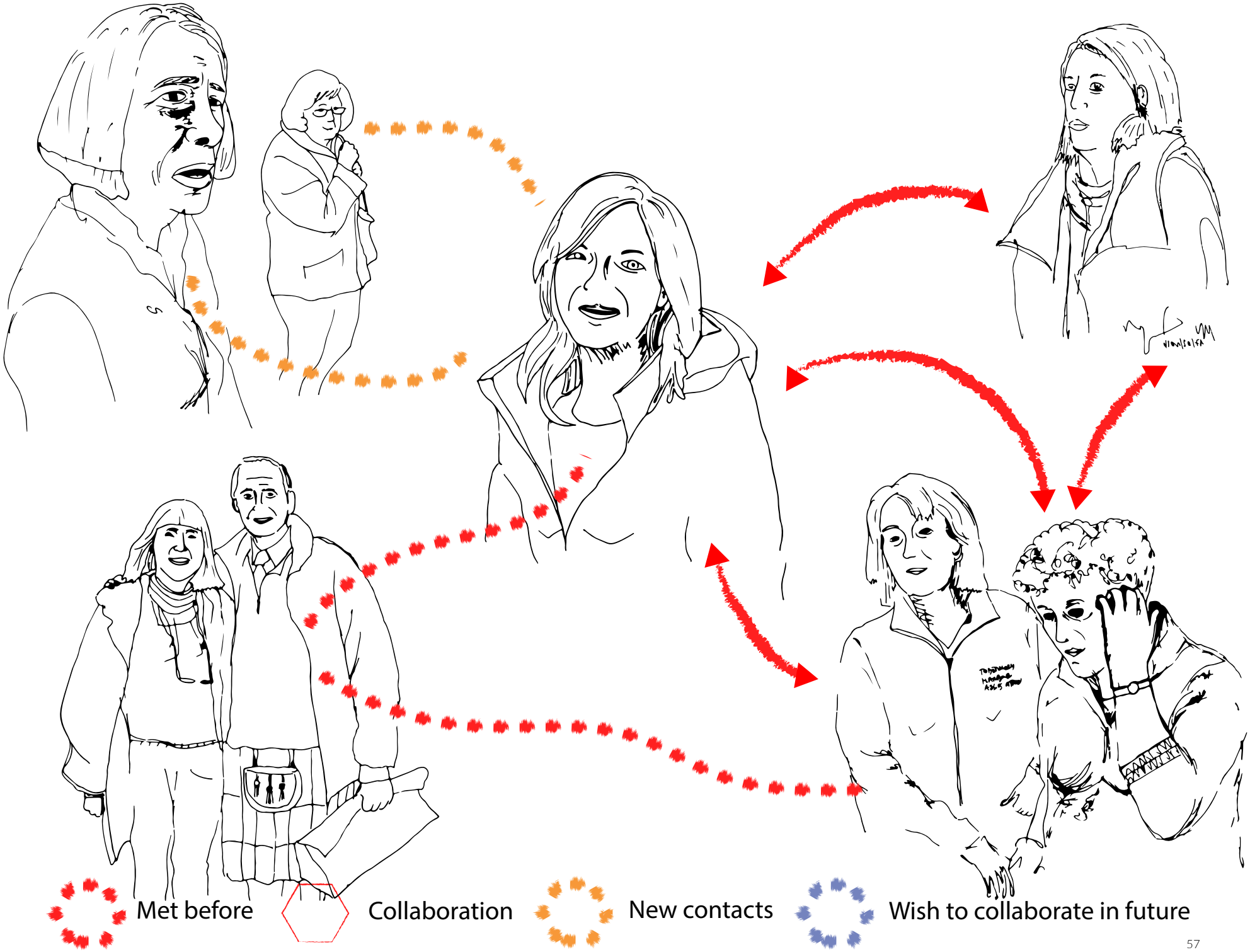
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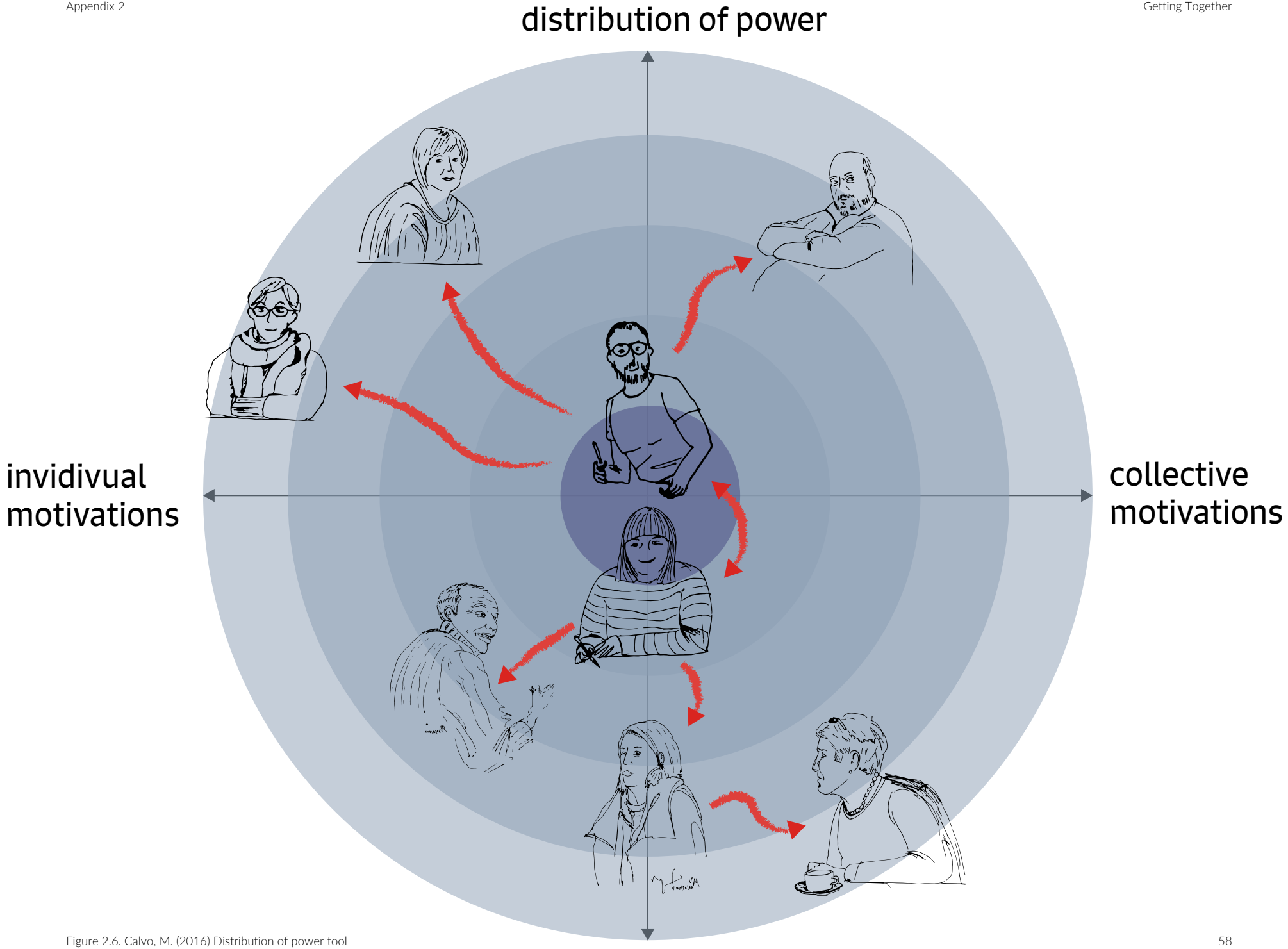

Figure 2.6. Calvo, M. (2016) Distribution of power tool

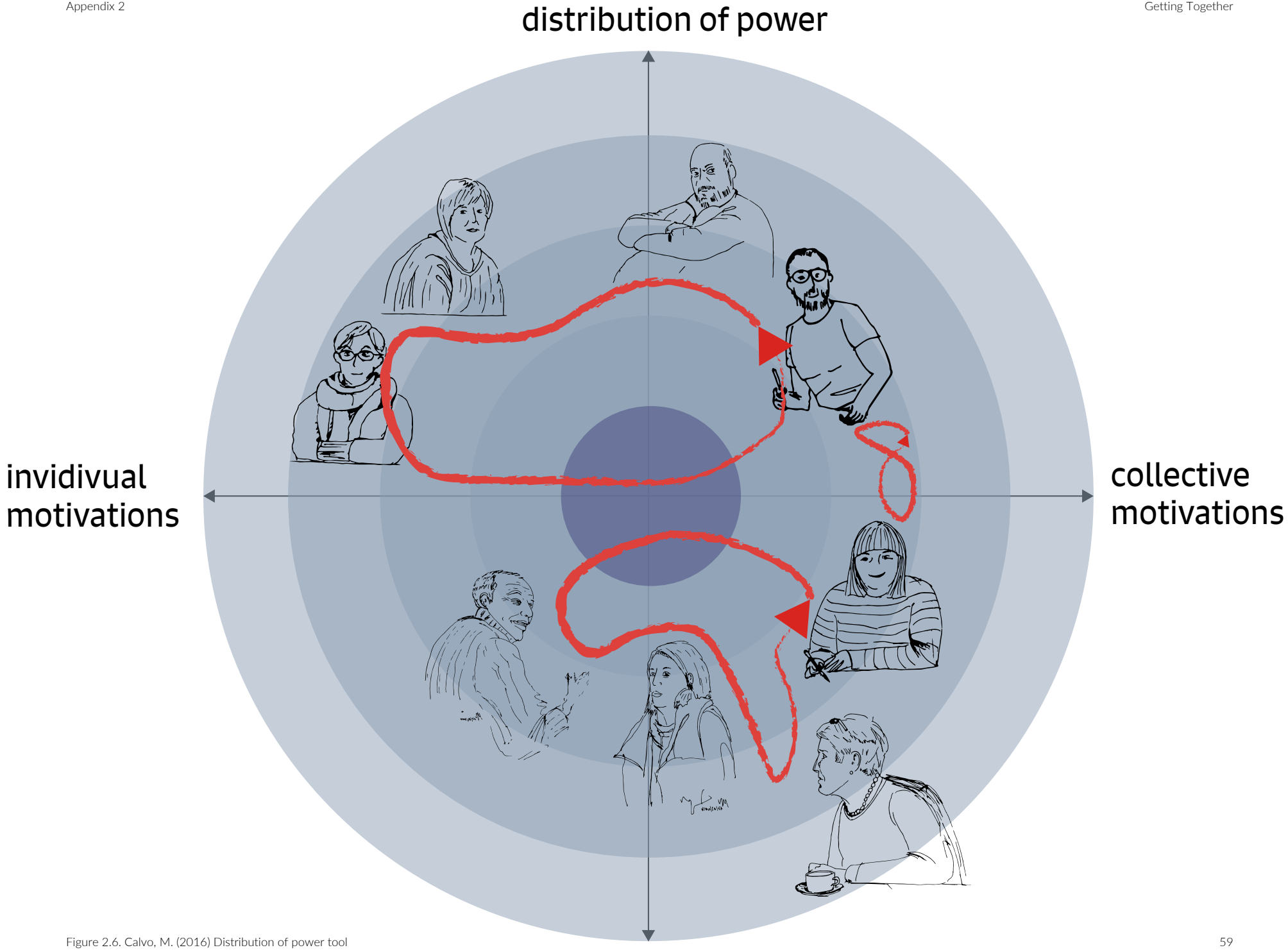

Figure 2.6. Calvo, M. (2016) Distribution of power tool

1. Email for participant feedback on the graphic novels and audio-visual narratives

Dear X,

I hope this email finds you very well. I am Mirian Calvo, the PhD student who worked with you on the Leapfrog project: Tackling loneliness and isolation.

I am writing to let you know that my PhD is in the final stages and, if everything goes well, I will be submitting it at the end of the summer. As a result of our co-design project, I have produced a graphic novel and a video. These two artistic components aim to condense my practice as an interdisciplinary designer who gets involved in collaborative design (co-design) and raises awareness of participant informal learning processes associated with co-design situations.

Before submitting these two elements, I would like to ask you for your consent to use some of the fragments of our interviews on the video (for dissemination purposes). More importantly, I would really appreciate if you could send me feedback and your opinion on the graphic novel and the video. So please find attached
the graphic noveland the following link to download the video:

https://www.dropbox.com/sh/1h275czr7ldckev/AAAb1gtA7u55XlfnrkafLncra?dl=0

Brief explanation on the artistic elements:
- The graphic novel aims to include the voices of those participants who have significantly contributed to shed light on how do the participants of co-design situations learn (my prime research question).
- The video has twofold objectives: 1) present the insights out of my analysis of the data gathered, and 2) relate those insights with the statements done by the participants, so as building an anonymous multi-voiced narrative about what happened.

Thank you so much for taking the time of reading this email and I am at your disposal in order to arrange further contacts.

Please, if you have further inquiries, do not hesitate to contact me at any time.

I look forward to hearing from you at your convenience!

Warm regards,
Mirian

2. Graphic Novels and audio-visual narratives feedback

Dear Mirian,

I've had the opportunity to view the video several times and read through the graphic novel.

I strongly believe that the visual aspect of the video and the graphic novel enhance the process of explaining to the uninitiated the concept behind the project and its design. It both appeals to the imagination and memory. The comic format of the graphic novel draws on the viewer/reader's early experience with comics and narrative structure thus establishing one's early memory as a sort of springboard to understanding and appreciating the project's content and concept. The audio/visual nature of the project is creative and engaging, thus encouraging both a playful/creative response as well as an intellectual one. I think this form of design lends itself to engaging young people as well as adults. I found using the journal another familiar format as I've personally used journal writing as a form of self-exploration and expression for many years. This has included both the use of words and graphic expression, thus again, your choice of format was familiar to me and conveyed its purpose readily.

Thank you for including me in your project. I wish you the very best in your presentation. You also have my permission to use any recording of me in your work.

Kind regards,
P3

HI Mirian
I'm not sure what the context of the feedback that you are wanting so it will have to be general and a subjective response.

1. I think it is groundbreaking to have a Phd presented (in part?) like this.
2. It is great to see images and drawings in academic work.
3. It is about personalising the research, most papers quote statistics, academia needs to include people.
4. Somehow, it appears more open and revealing.
5. I think the timeline drawing is very useful as an introduction
6. Most Phd papers are, I believe, made deliberately unreadable to the layperson. This is accessible.
7. Well done to you and your tutors for such a forward thinking presentation.

To expand:

4. Somehow, it appears more open and revealing.

"Open" in the sense of open source software or Open University. "Revealing" in the sense that real people who are involved in the research project are revealed. They are not just subjects, we (the reader) sees faces, expressions, interactions. We know that people connected in the process of learning, discovery and design.

6. Most PhD papers are, I believe, made deliberately unreadable to the layperson. This is accessible.

Accessibility is just beginning to gain currency in our culture, specifically with people who have impaired movement or visual or auditory impairments. There are now laws in society aimed at improving accessibility for all and bring some equality into the frame. However, there is little acknowledgement of accessibility in terms of higher education and research papers. Granted, there

are some online pay-per-view sites. Universities also have some papers available online but the language used in so many PhD papers is jargon filled, deliberately obtuse and abstract. The papers are even constructed as "abstracts"! Whereas images and drawings have a universality as a language and note here that it is Universities that are not encouraging universality, quite the opposite! So, in conclusion, drawings can attract a wider audience, appeal through the universal language of images and allow interested readers to feel comfortable with the language.

Regards
P8

Hi there Mirian



Great to see that you're on the home stretch with your PhD.

I really appreciated seeing your graphic novel and video - it's such a treat to have pictures saying a 1000 words, instead of words to wade through! I loved your purple speech bubbles giving your ongoing perspectives of the workshops, as well as the "participants" comments and perspectives - making you an equal participant in it all. I so appreciate the "peer"/ equality approach you took,(rather than expert/professional), that you brought in to the whole process. You've succinctly highlighted relevant portions as far as I can tell.

Yes, feel free to use the fragments of any interview we did.

All the best as you conclude your studies. Then what will you move on to do - Stay in Scotland, travel, back to Spain, find work????
Good luck with it all
Warm wishes
P1

Hi Miriam,

Lovely to hear from you. What a fun and inspiring video! I think it all flows beautifully - well done! I love the combination of spoken narrative and moving images.

I notice when the bells are ringing, you have written the words din don. In english, they would have a G on the end - ding dong. I don't know how important it is for you to spell it accurately, but thought I'd mention it.

Yes, of course you have my consent to use fragments of our interview 
.
Please let me know how you get on.

Wishing you all the best.

P2 x

Appendix three: Co-design Engagement Tools

3.1 Pilot Study 2

3.2 Case Study 1 38

3.3 Case Study 2 51

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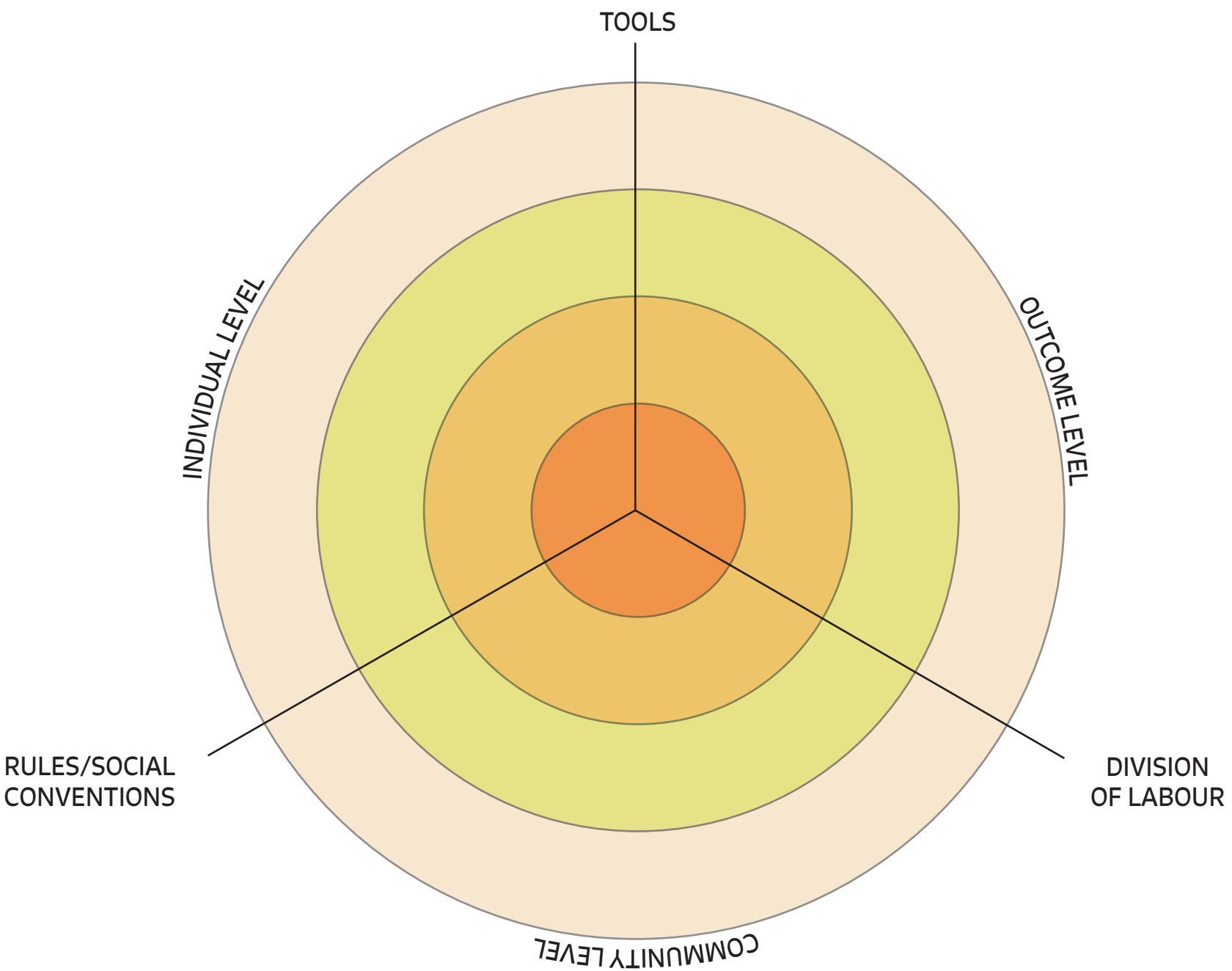
Except where otherwise credited, the author of this thesis made all the figures, designs and photographs in this appendix.

MEASURING THE IMPACT OF PARTICIPATORY DESIGN APPROACHES IN COMMUNITY DEVELOPMENT



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ROLES WITHIN COMMUNITY:

DIVISION OF POWER:

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What do you interpret from the visuals displayed?

Any surprising emotions?

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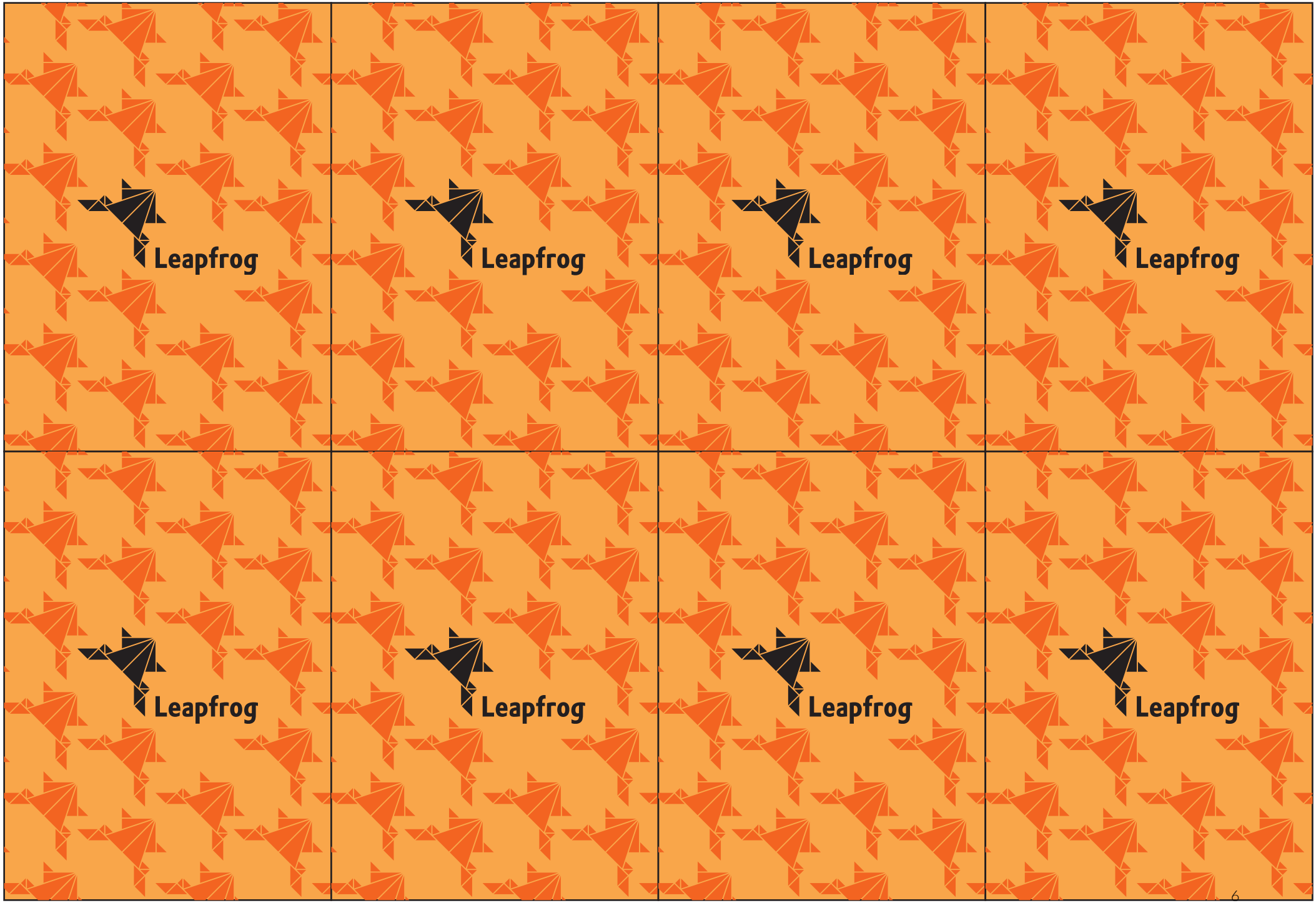
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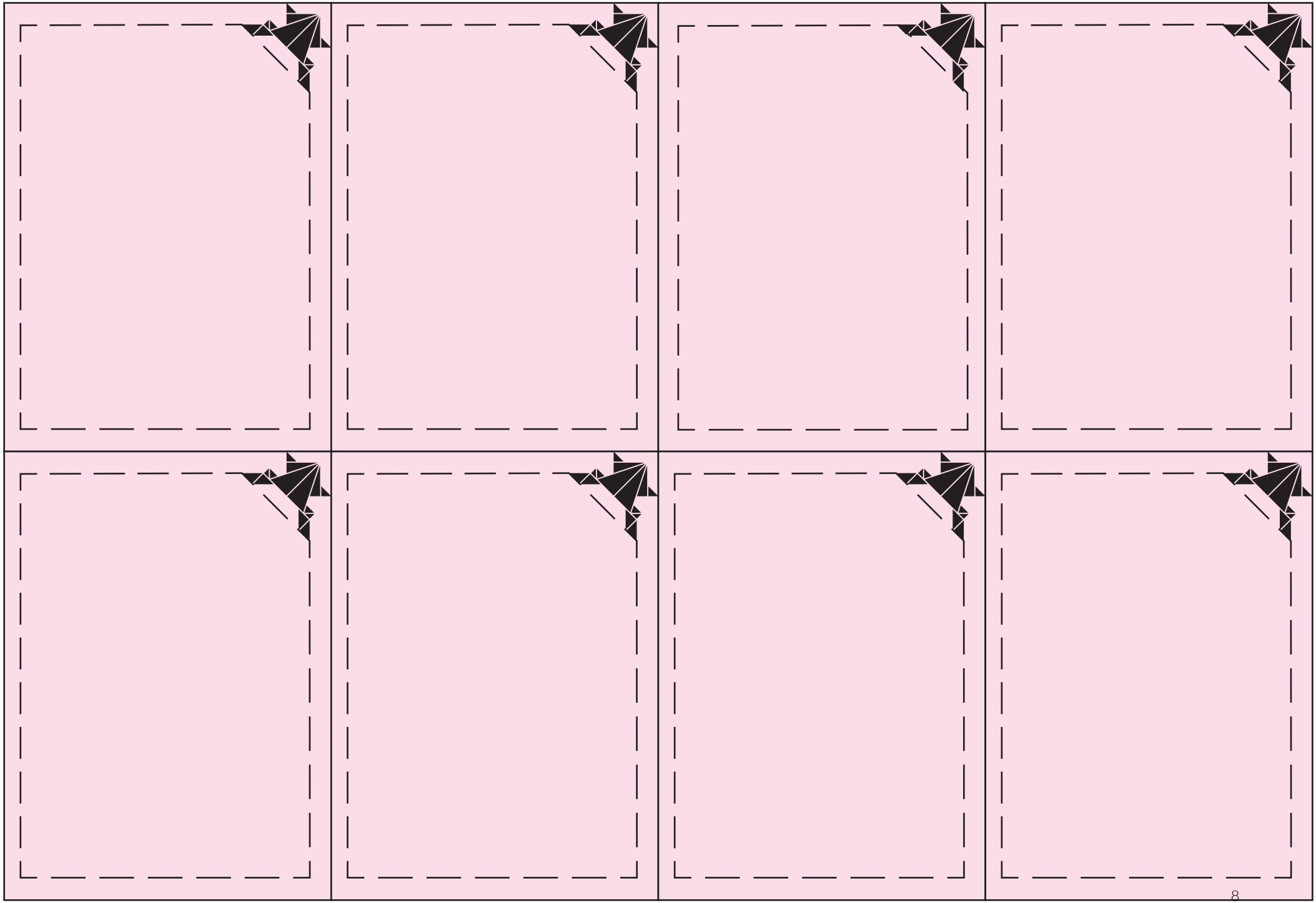

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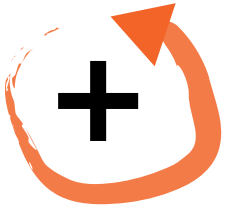

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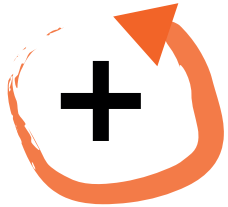

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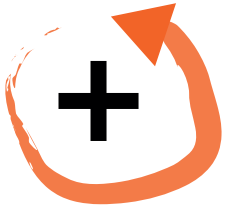

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Say something positive

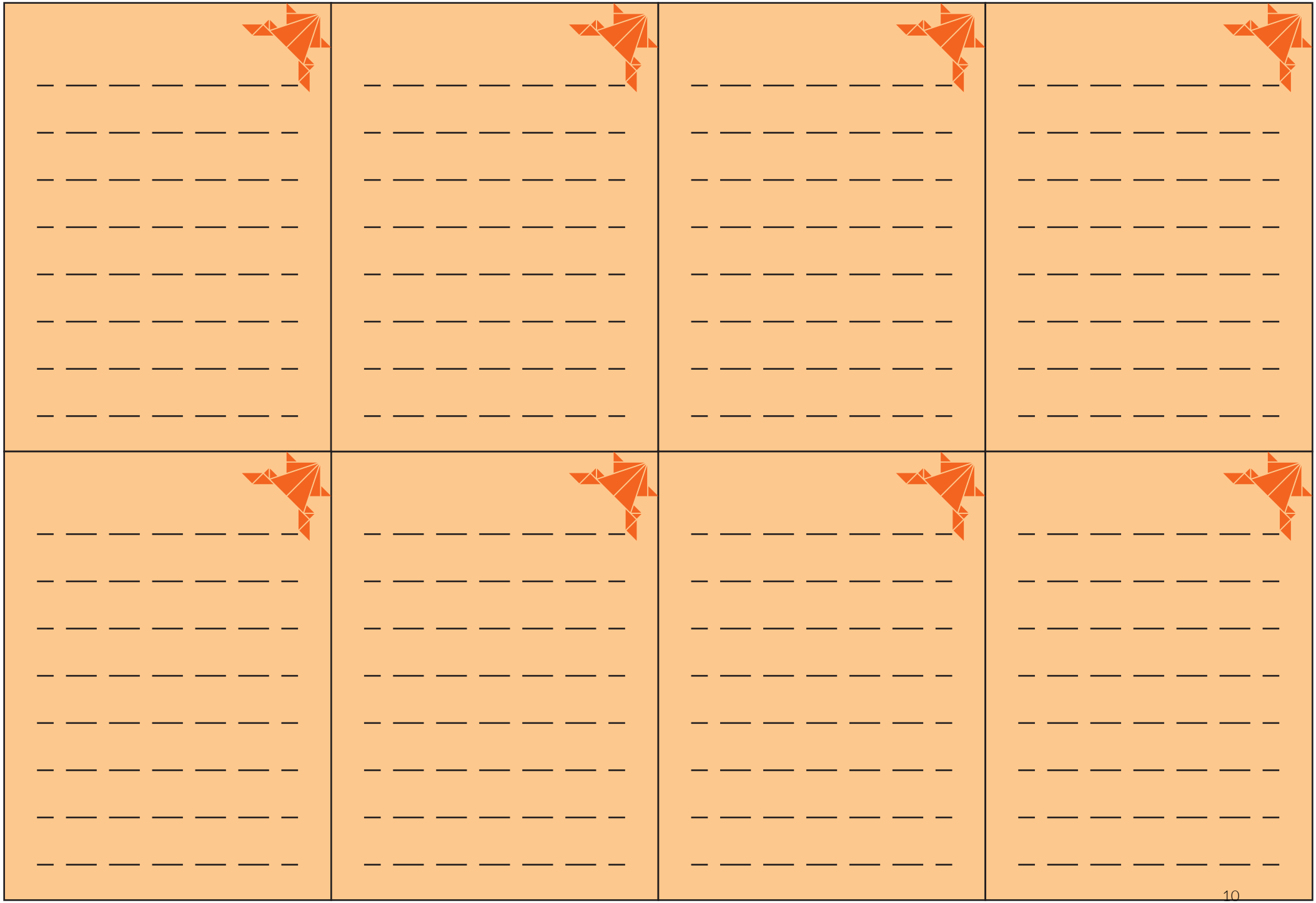


Say something positive



Say something positive





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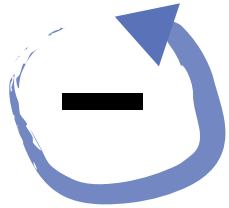

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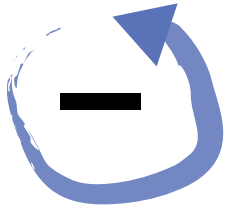

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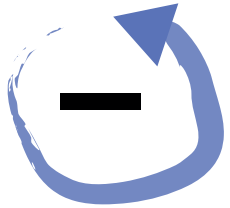

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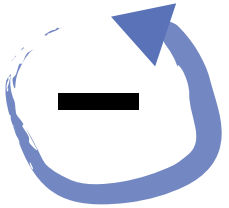

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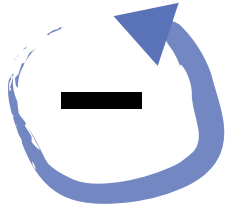

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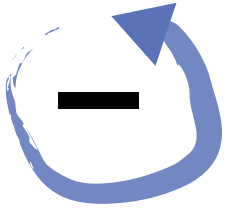

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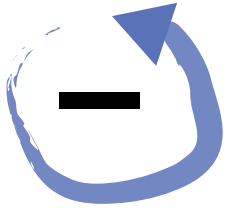

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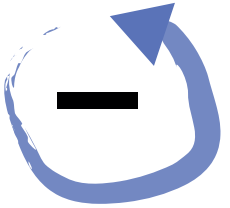

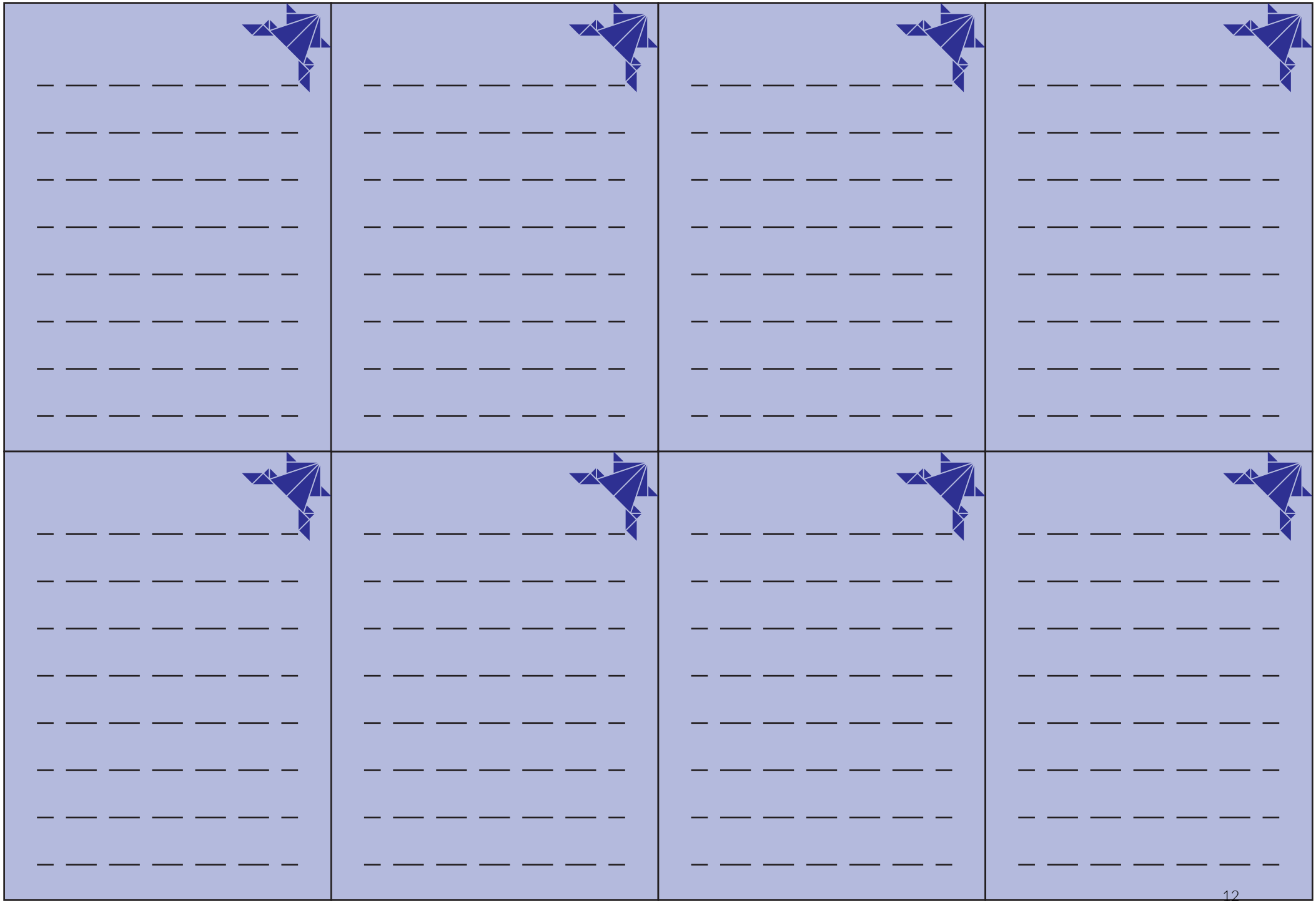

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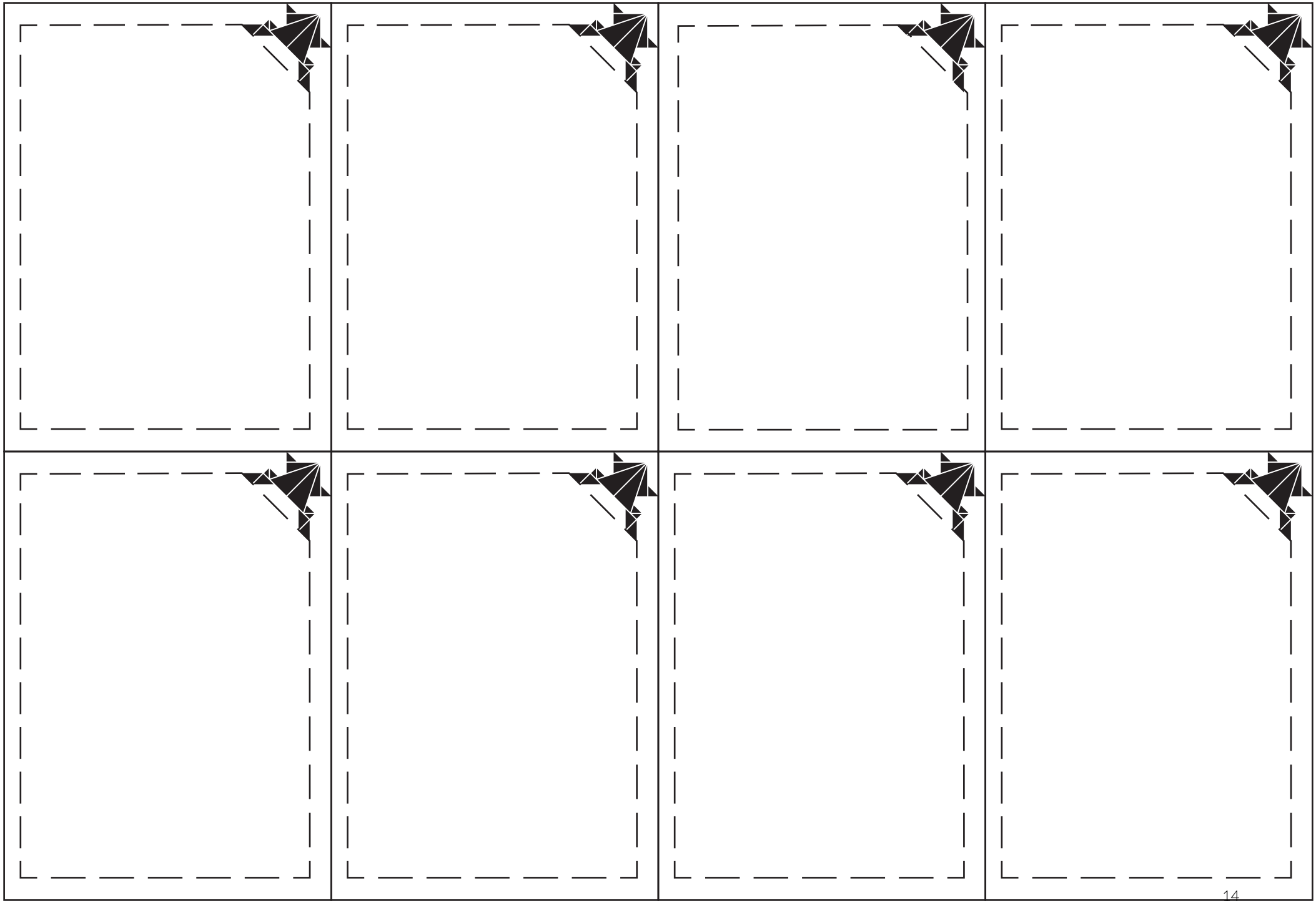

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Add Value



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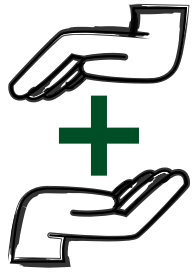

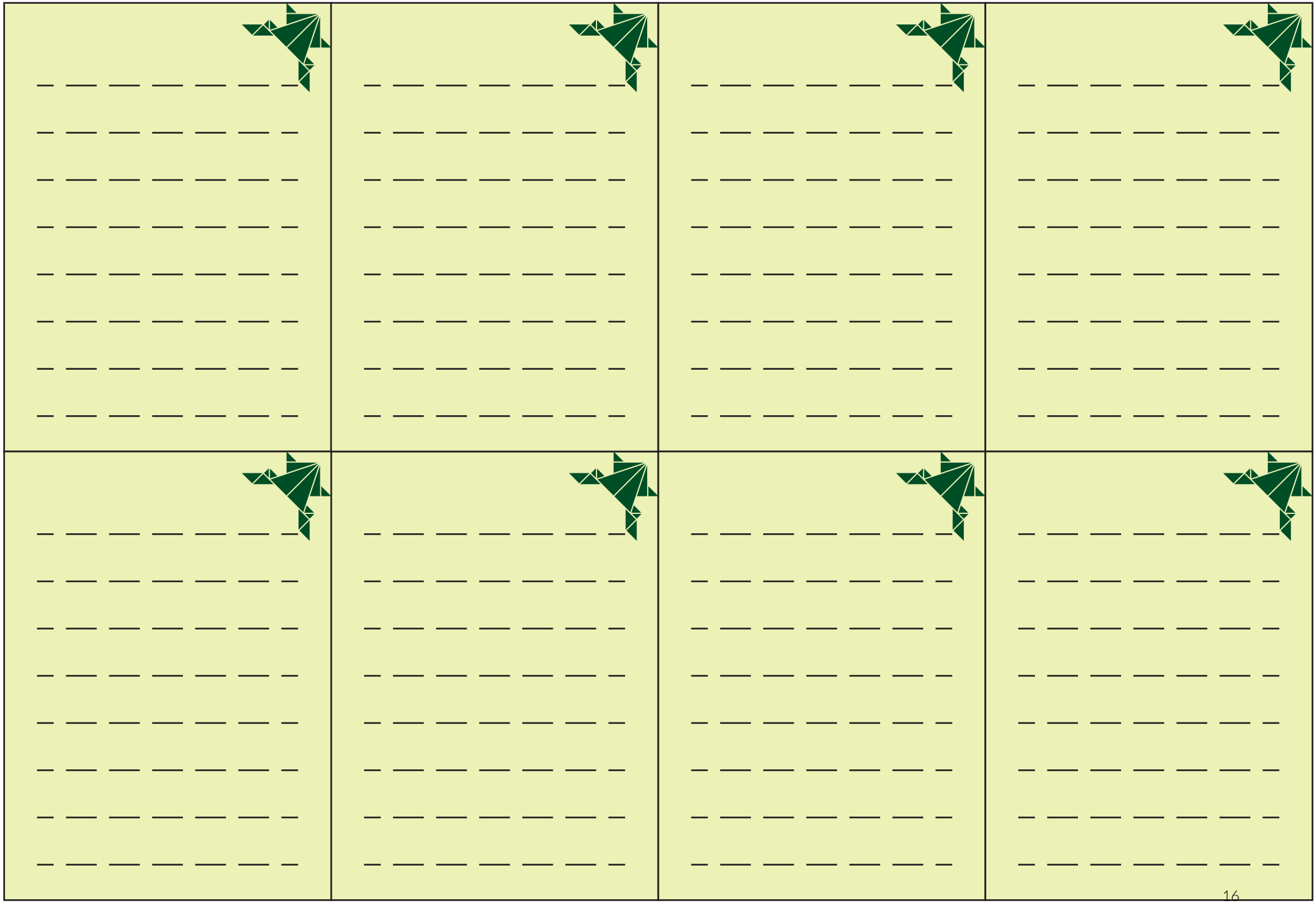

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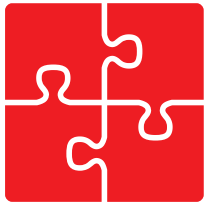

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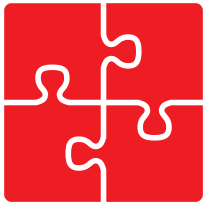

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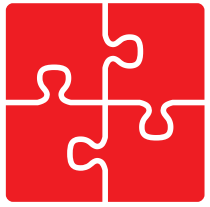

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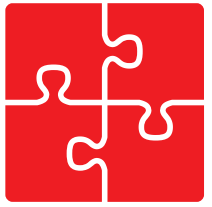

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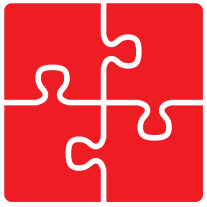

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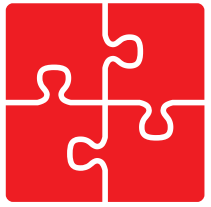

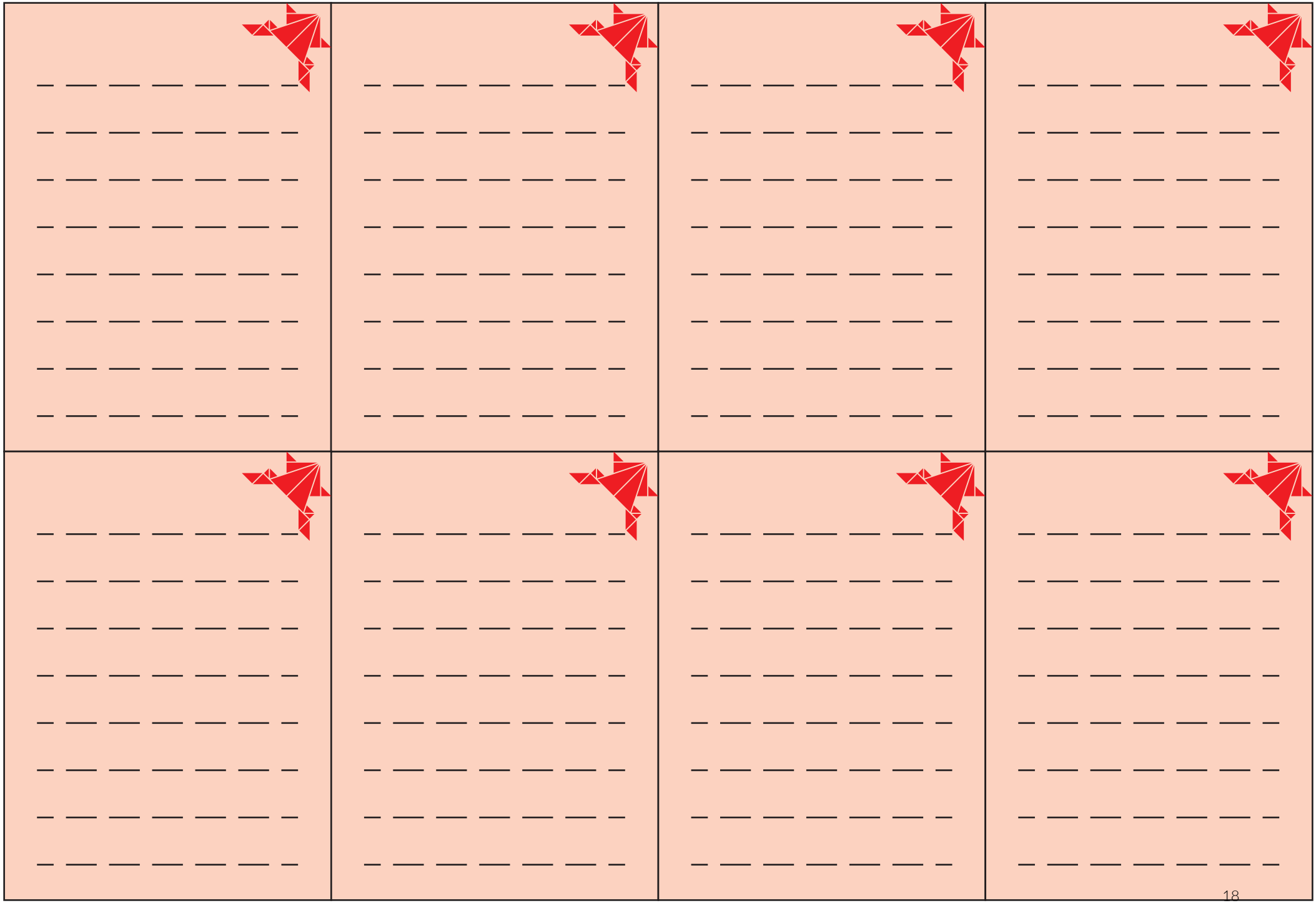


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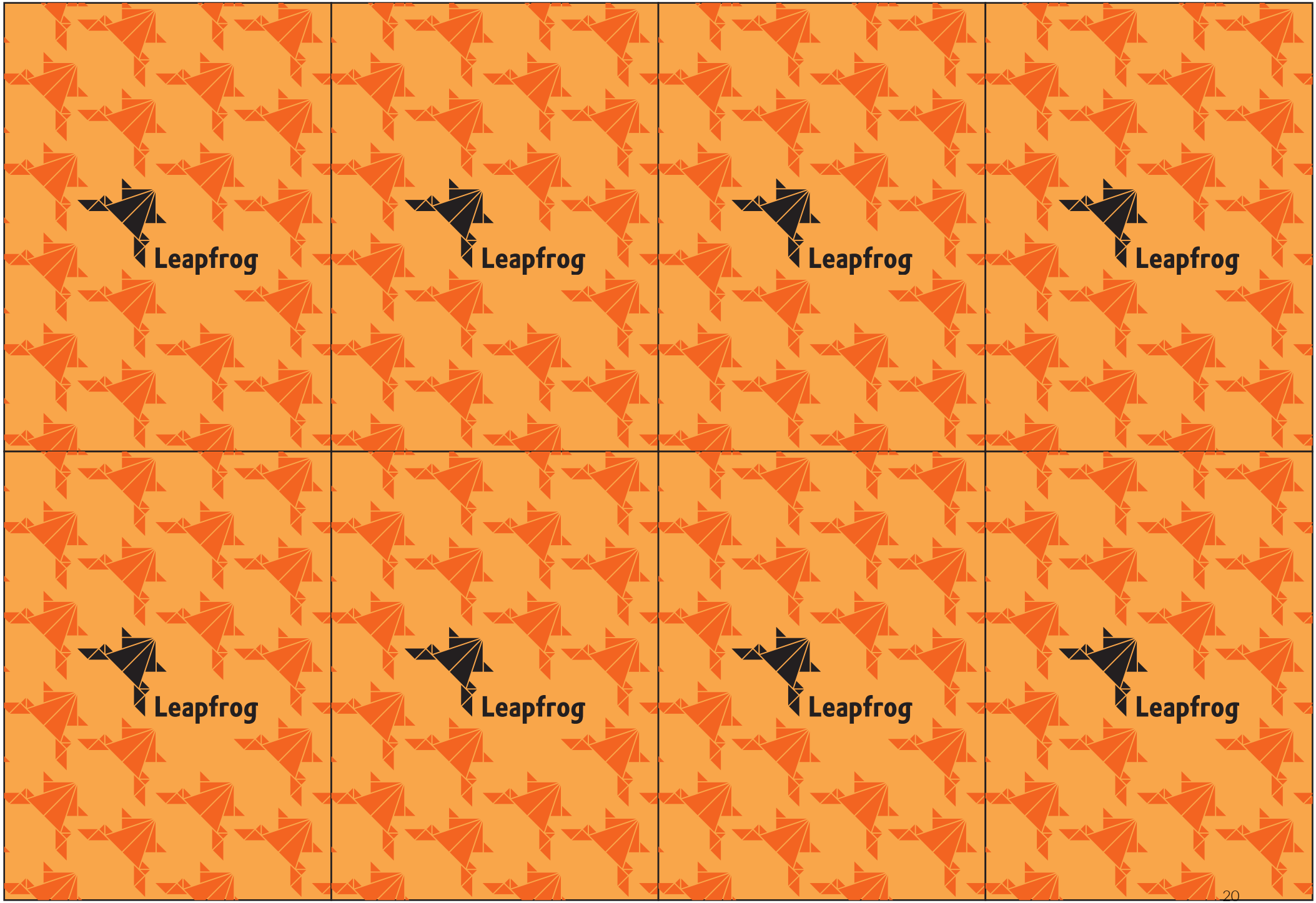
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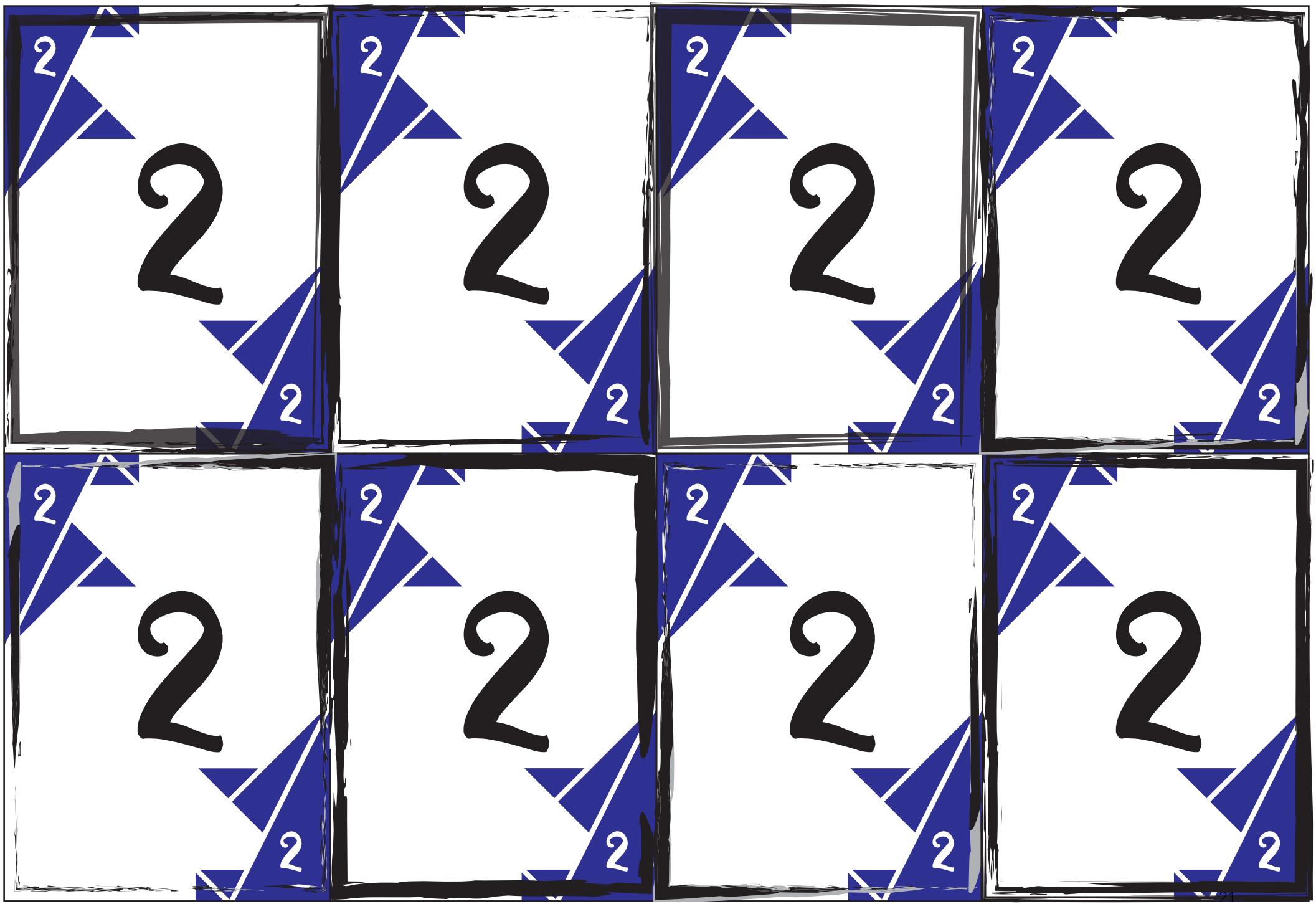
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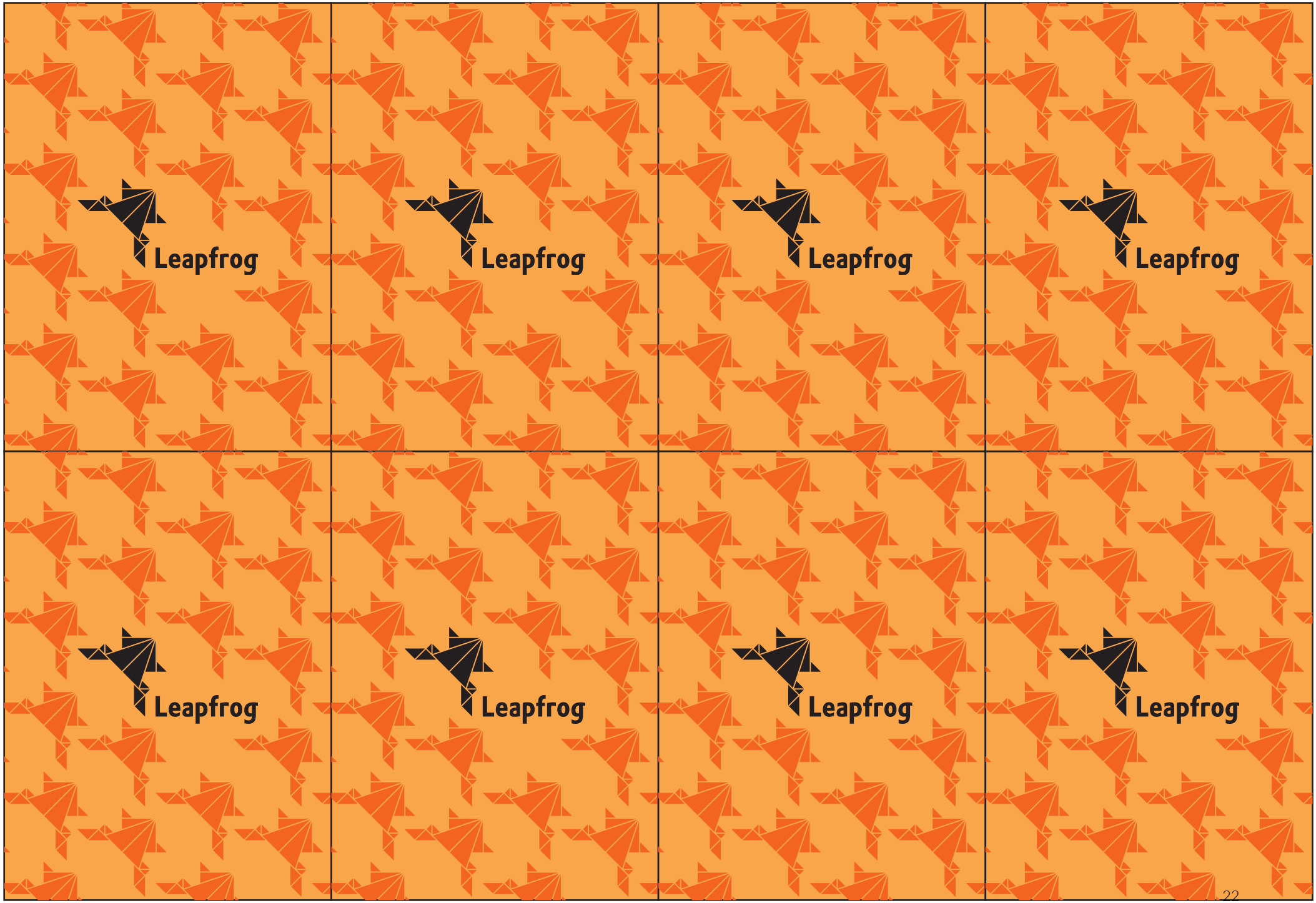
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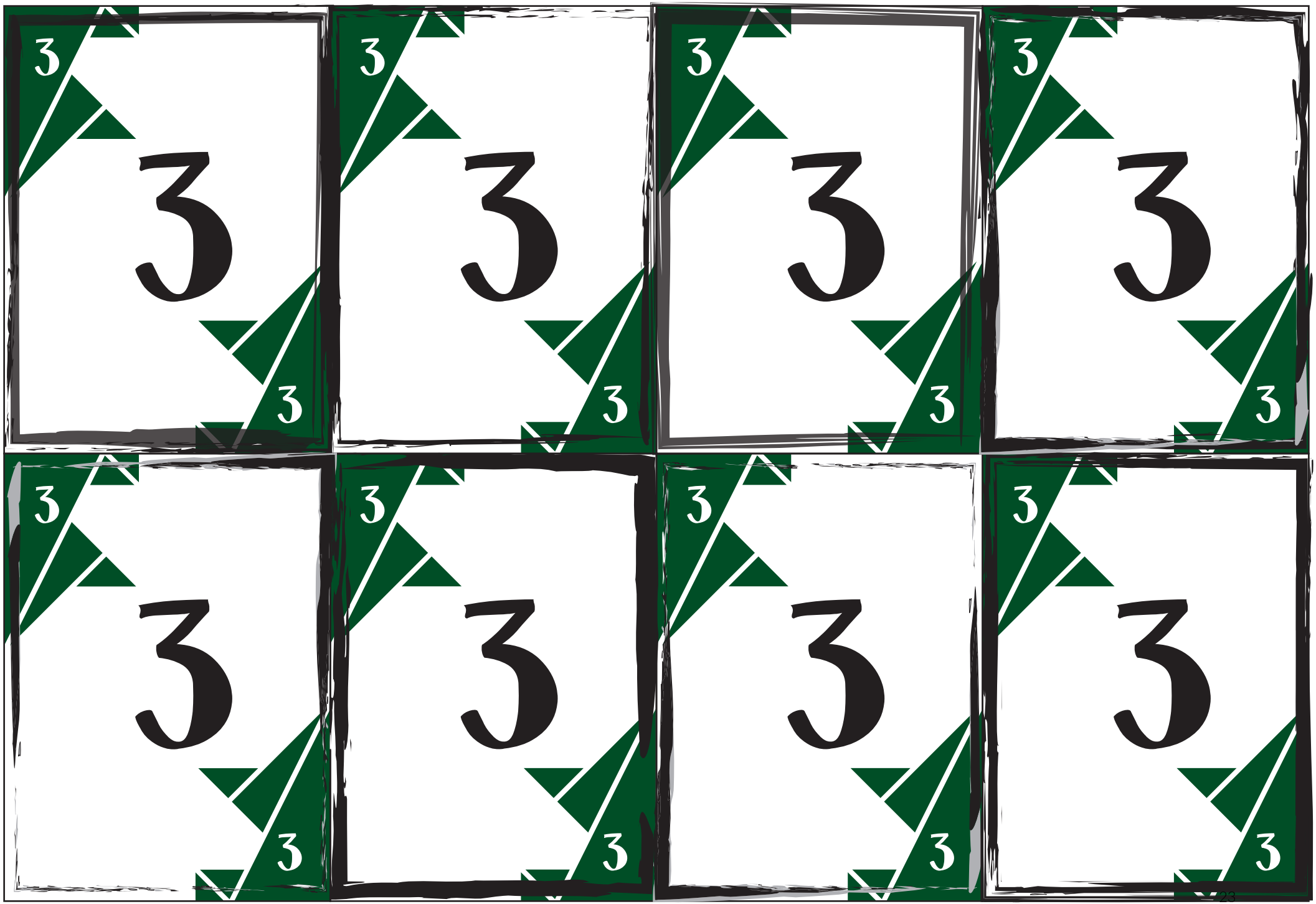
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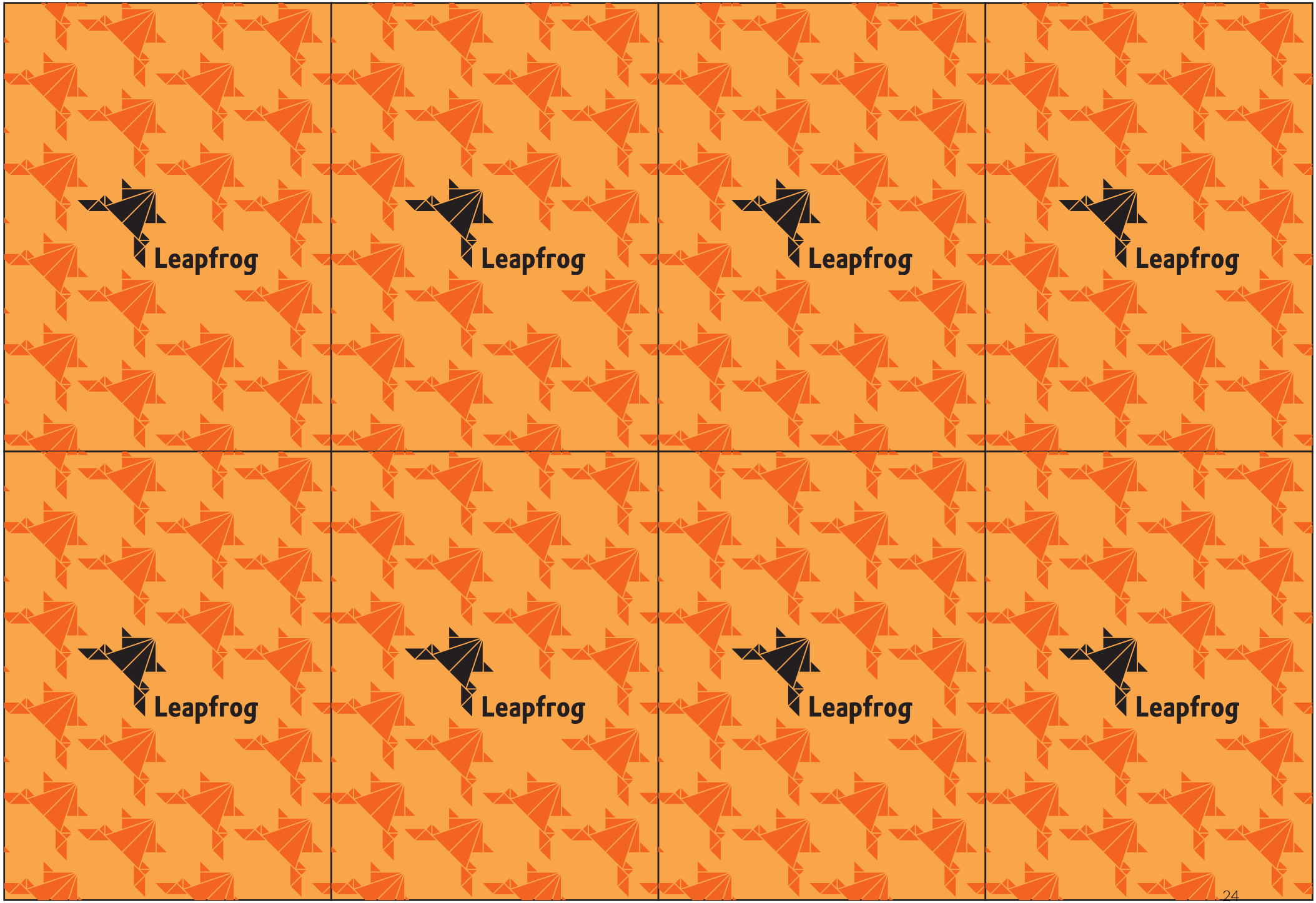
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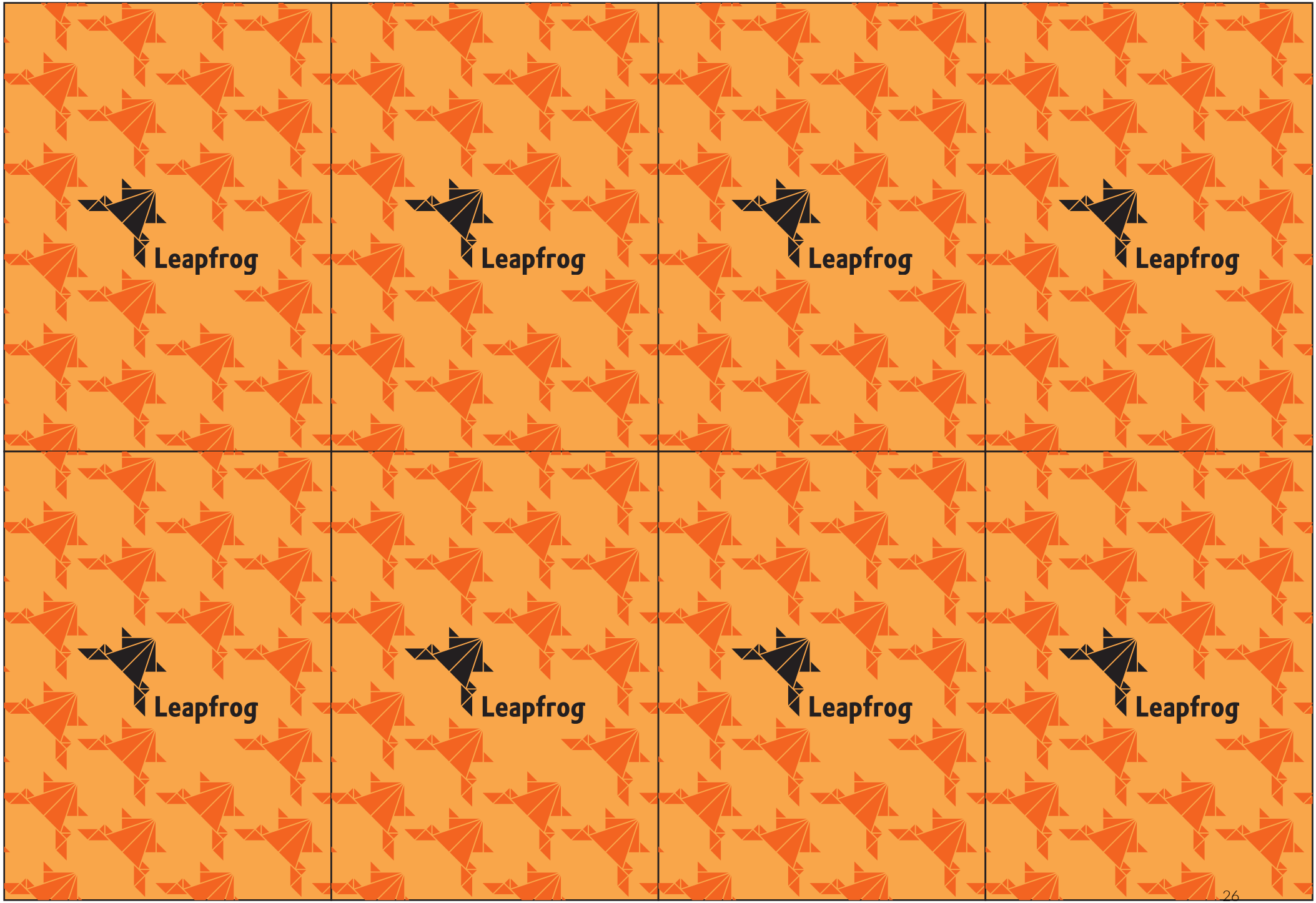
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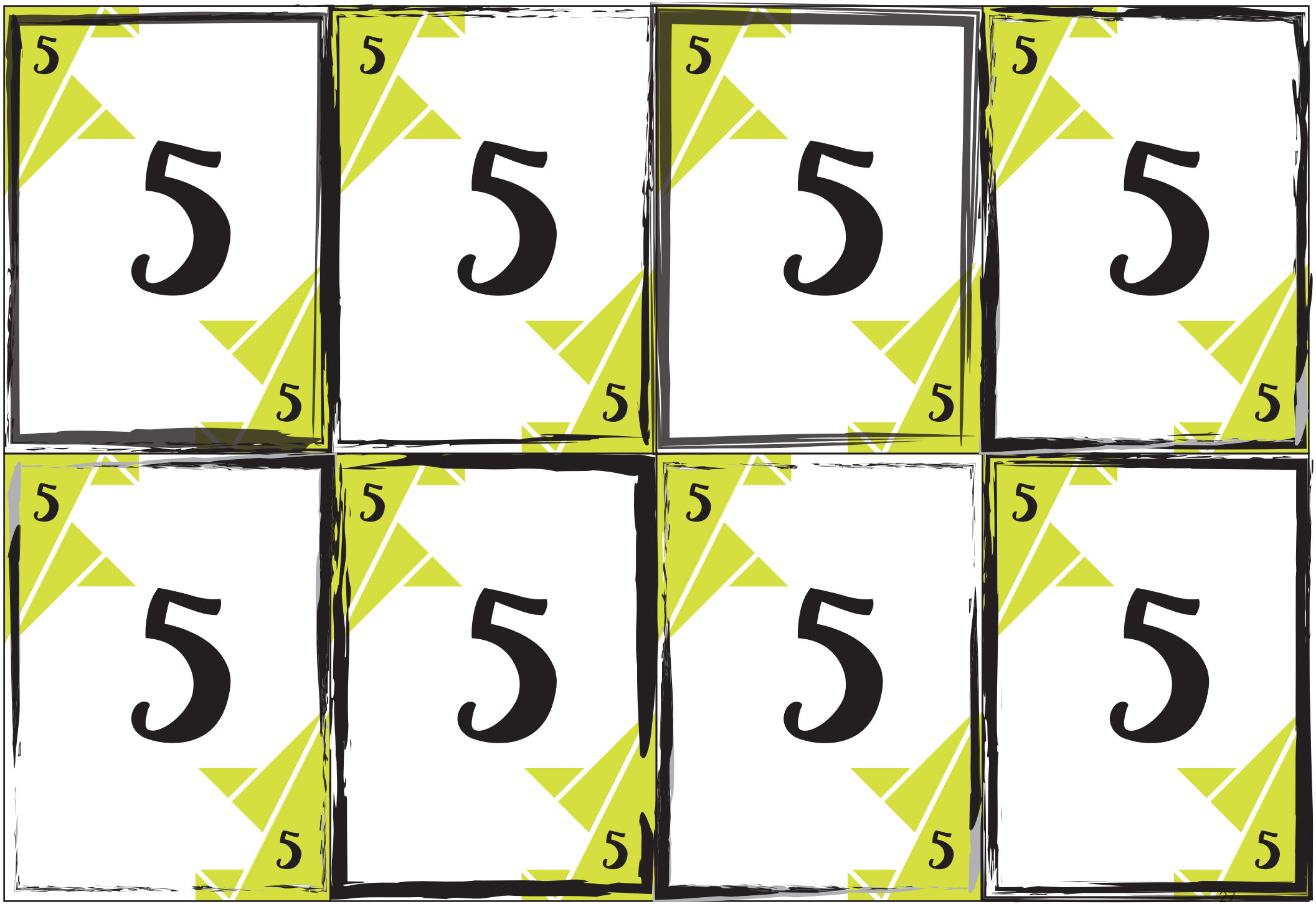
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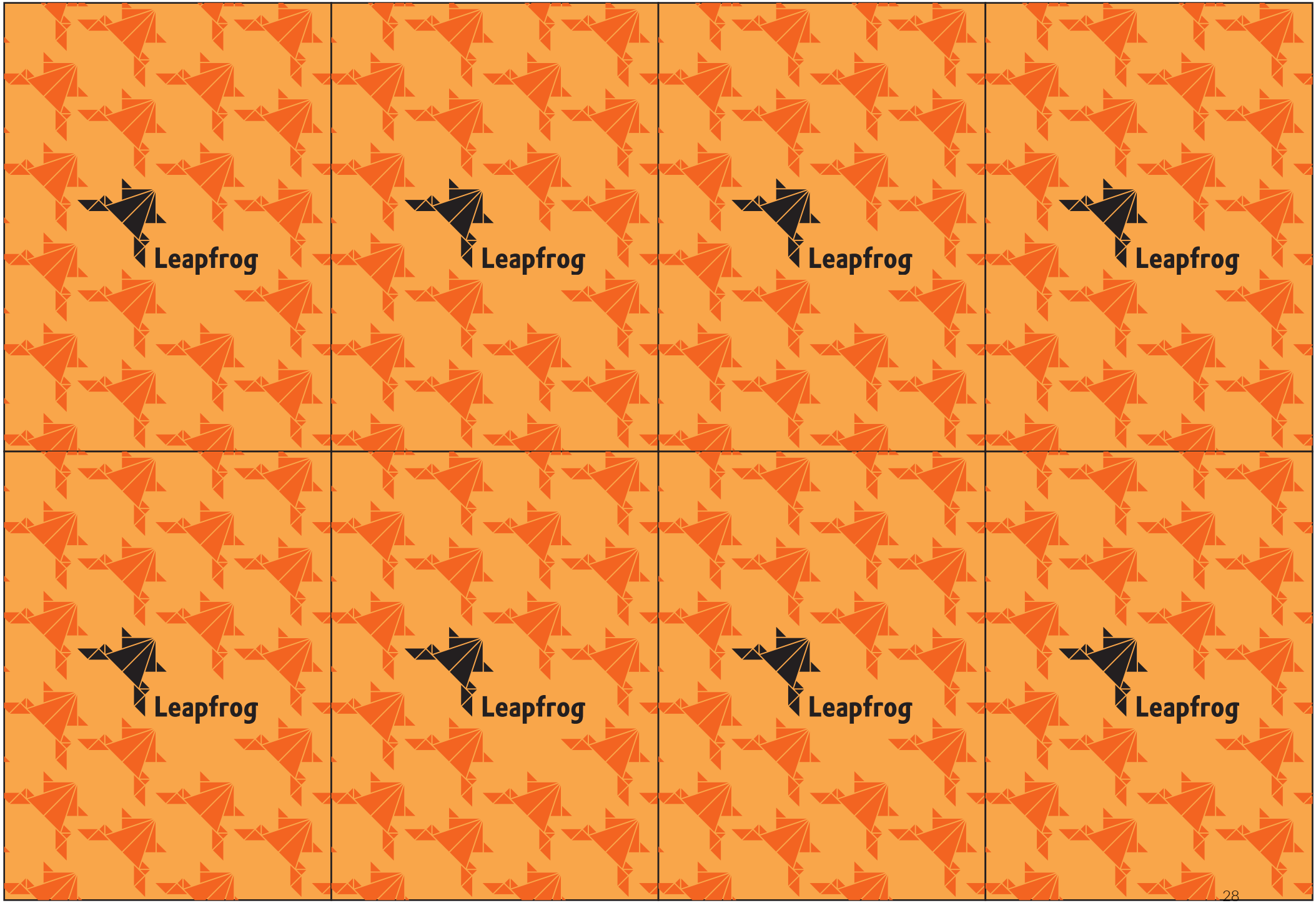
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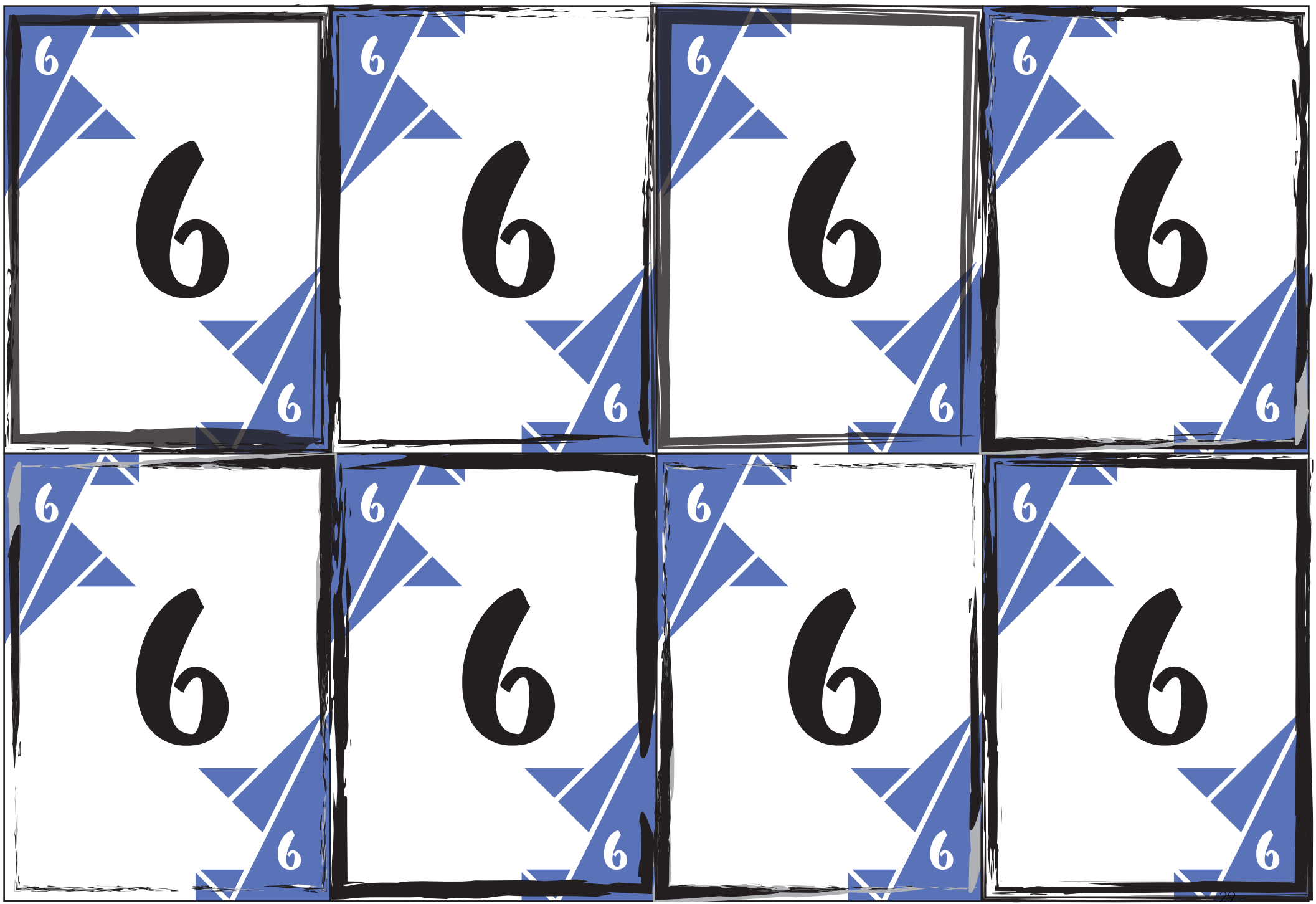
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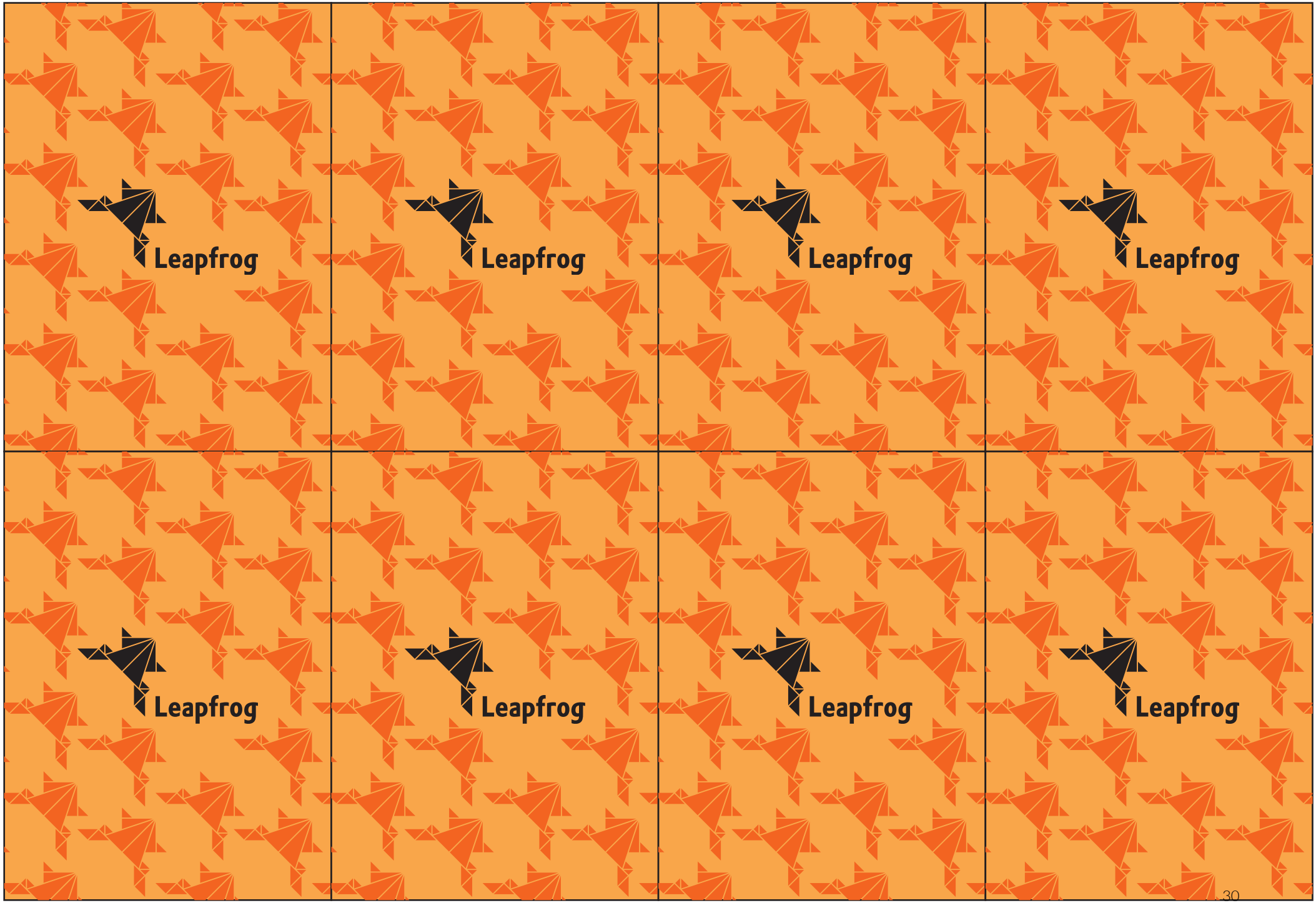
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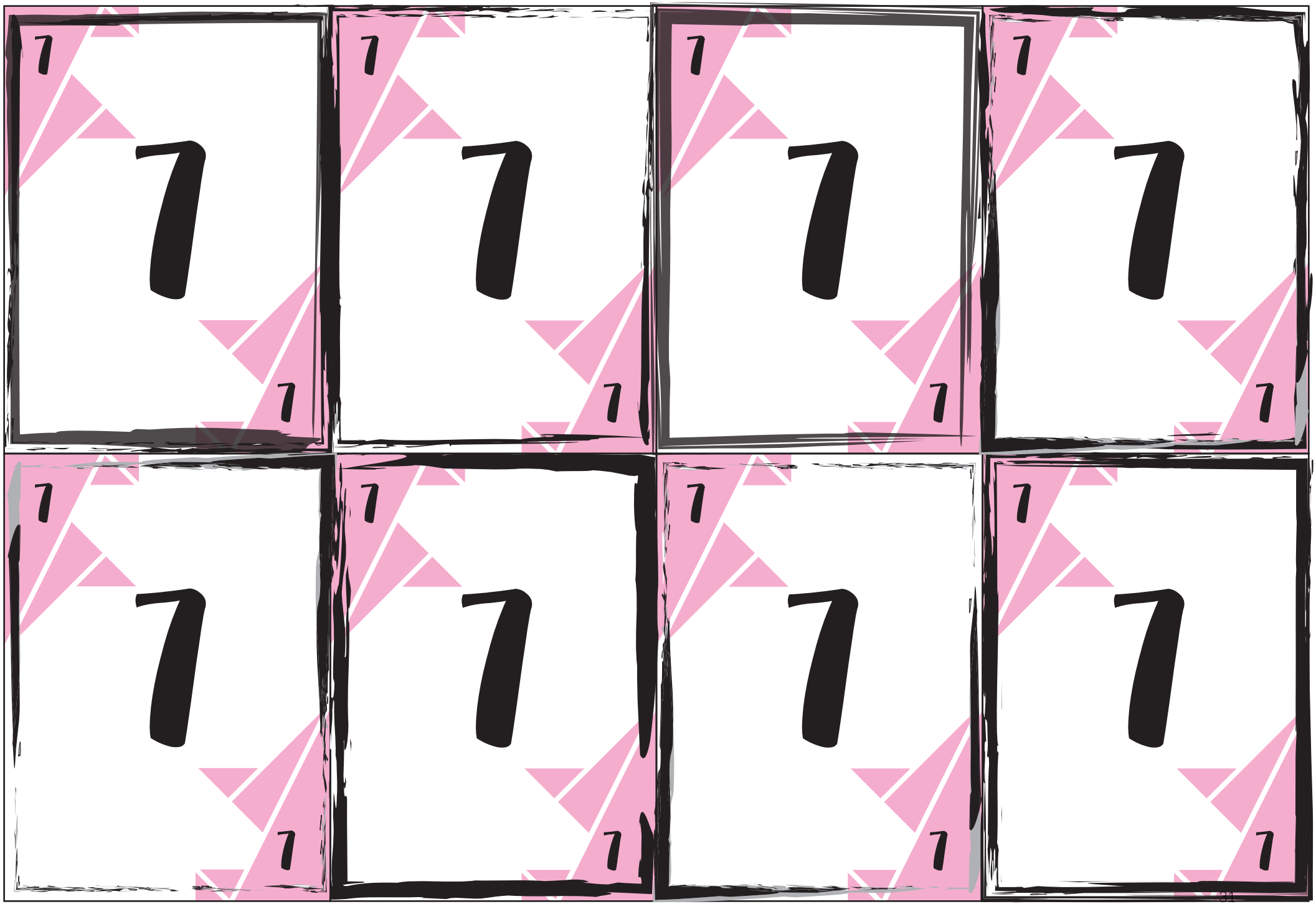
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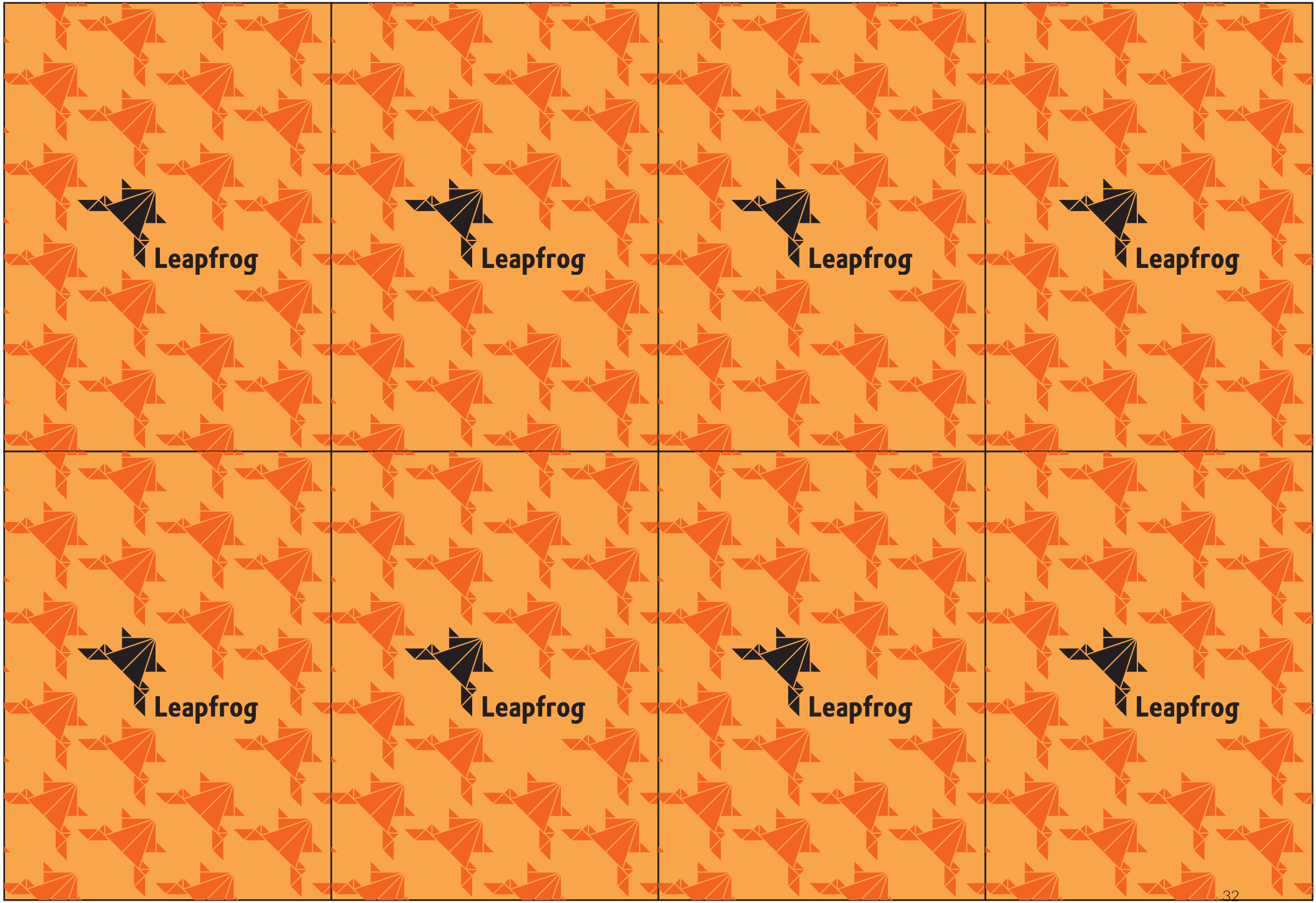
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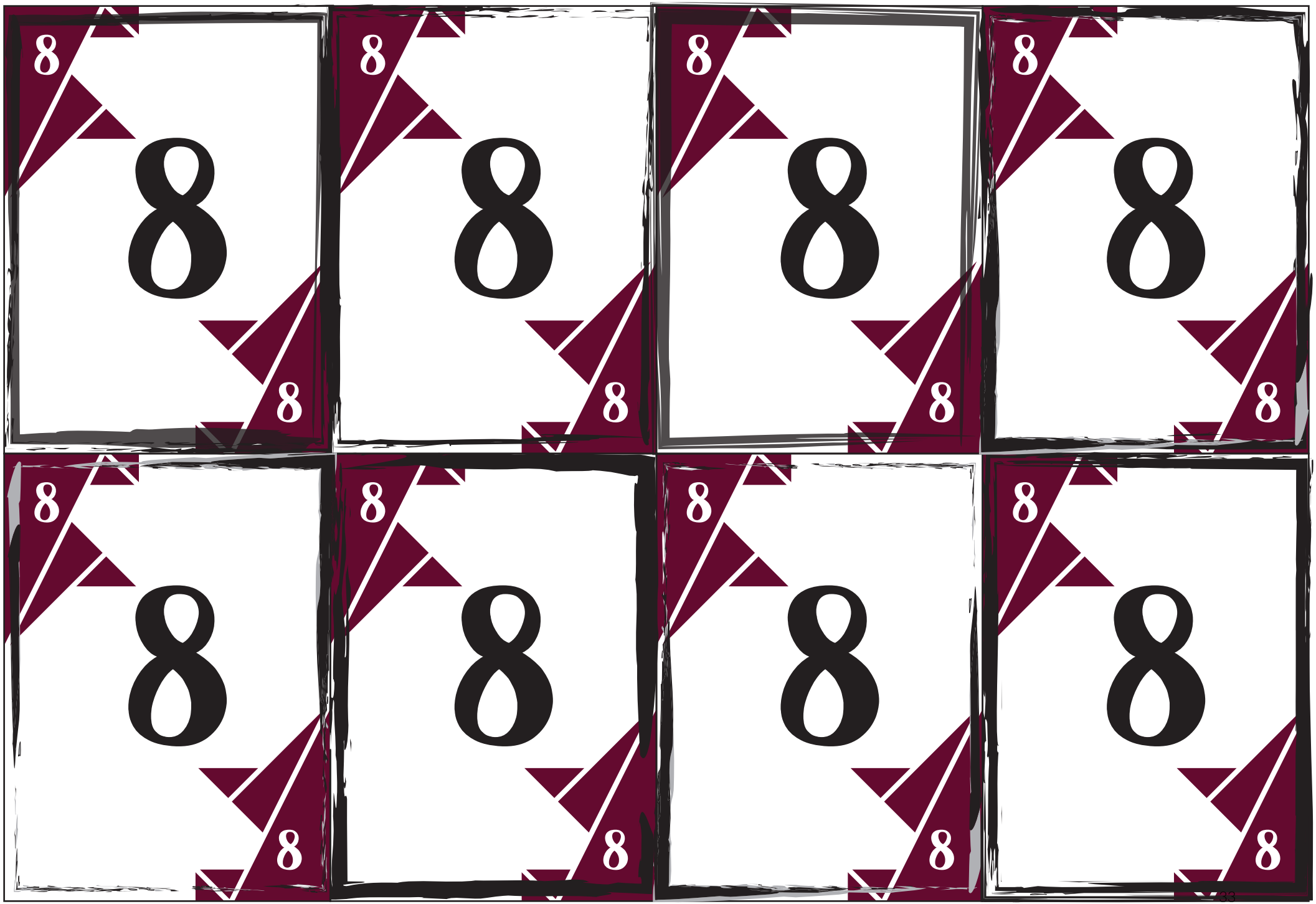
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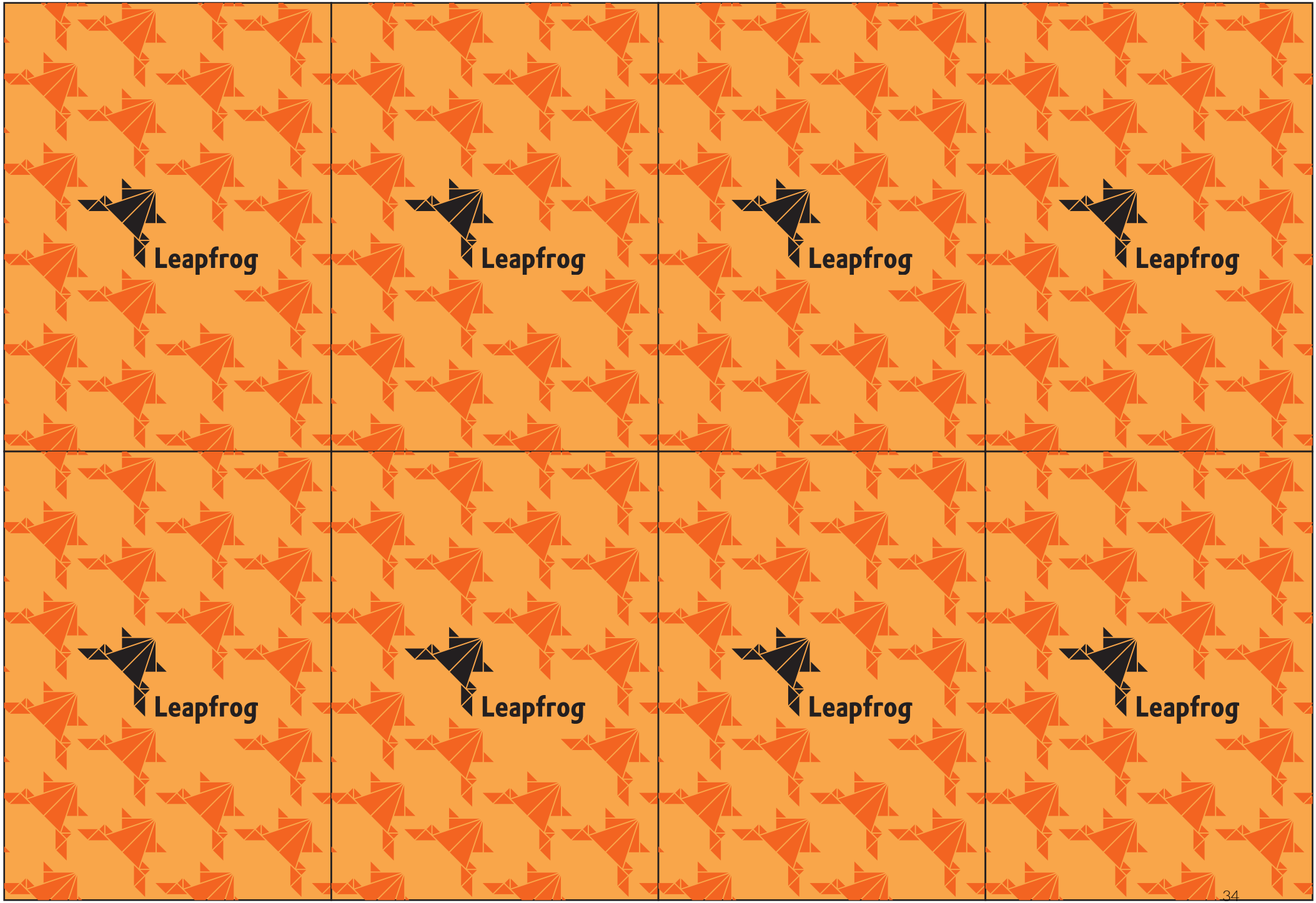
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CREATIVE THINKING CARDS/ PLANNING TIME GAME

INSTRUCTIONS

OVERVIEW

Bring together your co-workers/colleagues to plan a community event. Each time you play to "Planning Time Game", all of you will be collectively able to outline a strategic plan that will lay the groundwork for the next event in your community. Through the game, you will discover which are the motivations and interests of each player in a friendly and relaxed environment where each player will have the change to explain their ideas on equal terms.
Banter, storytelling and an in-depth reflection about your ideas, as well as the others, are encouraged.

SETTING UP

The game consists of 8 different types of cards, a 3-minute sandglass and a game board with 8 coloured numbered rectangles.

TYPES OF CARDS

1- Player cards: they are coloured numbered cards which represent each participant and also sets the order of each player's turn.

2- Topic cards: they are meant to gather brief information about each player's ideas, motivations and interests in organising the community event. They encourage initial conversations about the topics in which the event could be focused.

3- 'Say something positive' cards: they trigger players to reflect on the other players' ideas in a positive way by asking them to say something good about the other players' topics. They also gather brief information about their reflection by writing on the back of the card.

4- 'Say something negative' cards: they trigger players to reflect on the other players' ideas thinking also in the downside by asking them to say something bad about the other players' topics. They also gather brief information about these reflections by writing on the back of the card.

5- Blank cards: they are meant to leave room for the creativity of players who can use them to introduce a new theme card such as 'a question card' by drawing or writing on them.

6- 'Add value' cards: they spark players to build upon the ideas discussed by adding new ideas to each player's topic encouraging the co-construction of each topic collectively.

7- 'Assemble ideas' cards: they trigger players to start making connections with each others' ideas and so, beginning to outline a strategic plan of each player's topic in a collaborative atmosphere.

8- Voting cards: After going through the all players' topics using the previous cards (which facilitate creative thinking and sharing perspectives), all of you will be ready to decide which is the idea that you like the most, so it is time to vote!

PLAYING THE GAME

1- Give each participant a 'player card'. The number of your card represents yourself and your turn. Place it in front of you. Give each participant a voting card with every number except the one on their 'player card' (you cannot vote for your idea).

2- Give to each player one 'topic card'. Each player will have 6 minutes to write their idea for the event and a brief explanation about their motives and interests in the event.

3- Player with number 1 (player card) will be the first to explain her/his idea by placing her/his 'topic card' on the rectangle with number 1 on the game board. To do it, she/he will have 3 minutes.

4- The other players will take one **'Say something positive' card and one 'Say something negative' card and they will have 3 minutes for each card to think and write their thinking about player 1 idea. After that, in clockwise direction, players will say something positive and negative about this idea. When finished, each player will place their cards on the same rectangle, on the board. By thinking in good and bad things, players will be reflecting on the event and uncovering the motivations and interests of each one.**

5- Players (included player 1) take one 'Add value' card. They will have 6 minutes to reflect about the things that have been

said and then they will write on the card ideas that could be connected somehow with the topic of the conversation. Then, all players will share their ideas following the order of turns. They will have 3 minutes to make their point. When finished, each player will place her/his cards on the pile.

6- Players (included player 1) take one 'Assemble ideas' card. Players will have 6 minutes to come up with ideas about how to connect all the brainstorming ideas in a realistic approach. This encourages the co-construction of a strategic plan towards supporting a community event focused on player 1 idea.

7- The same process will be taken for each player's idea.

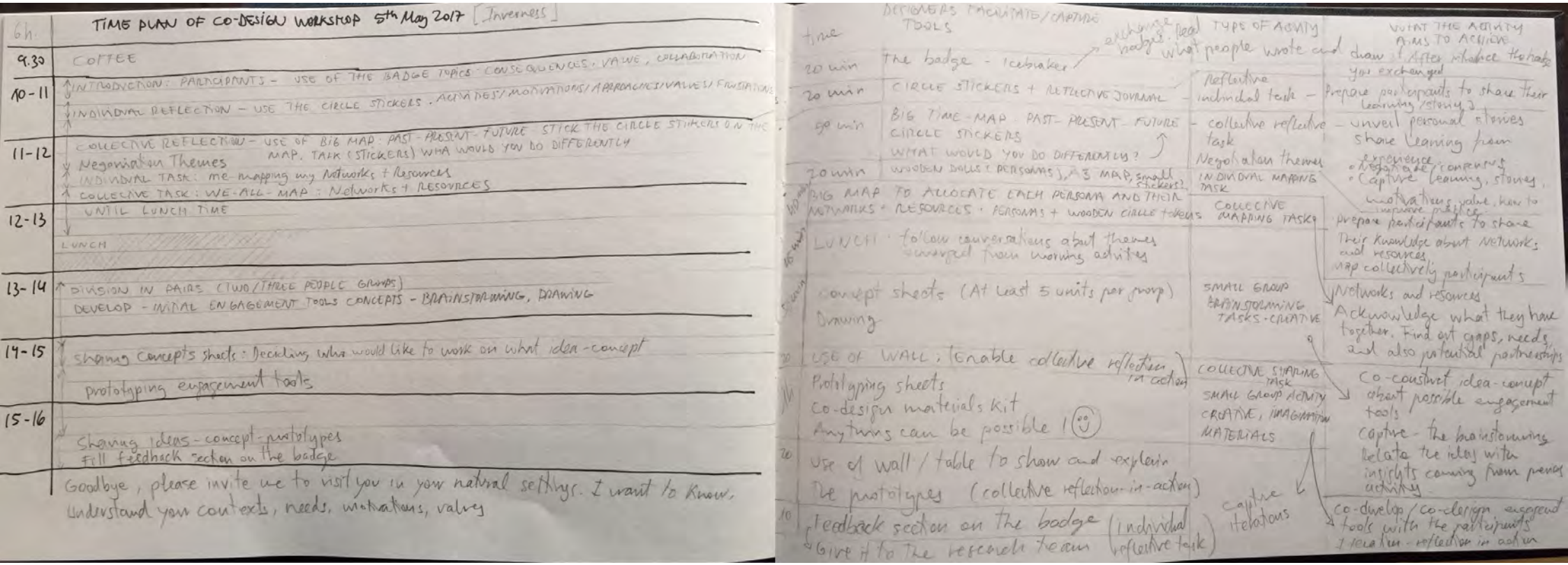
8- When all players have been listened and explored all the ideas in-depth through playing the cards, each player will pick the voting card with the number that supports the idea that they like the most and let's vote!

Flow-table CD workshop 1: Invernes

Time	Activities	Tools	Type of activity	Aim
10.00	Introduction of participants	Lanyard with three questions; pens/pencils	Icebreaker	Encourage participants to use drawing as a way to replay the questions; get-to-know-you session.
10.45	Stick your stories	Round stickers; A0 reflective map (past, present and future); Sharpies; the wall for collective reflection	(10 min) individual reflection; collective reflection in action.	Unveil personal stories; share experiential learning; build trust; build common understanding; identify commonalities: values, approaches, motivations and challenges.
11.30	Me-map	Individual A3 me-map; A0 collective map; Sharpies; the wall for collective reflection	(10 min) Individual mapping; Collective mapping.	Share participants' knowledge on their networks and resources; identify potential connections and gaps; start clustering individuals as a group; raise awareness of mutual support.
12.30	Lunch: informal conversation on morning activities			
13.15	Idea generation	Concept sheets; pencils/Sharpies	Small group creative task (2-3 people)	Come up with ideas for potential tools to support sharing the tacit and experiential knowledge unpacked; embed insights from previous activities into the design ideas; share ideas with the other groups.
14.30	Prototyping tools	Prototyping sheets; co-design materials kit (scissors, glue, cards, string, etc.)	Hands-on, making tasks in small groups	Make/construct design ideas for tools; think of materials and shapes, technologies, affordances and signifiers in fast-dirty prototypes; active learning; reflection in action.
15.30	Sharing ideas & prototypes	Wall/table for collective reflection;	Collective task	Select proposals to move forward by reaching agreement as a group.

Flow-table CD workshop 2: Creative Campus, GSA

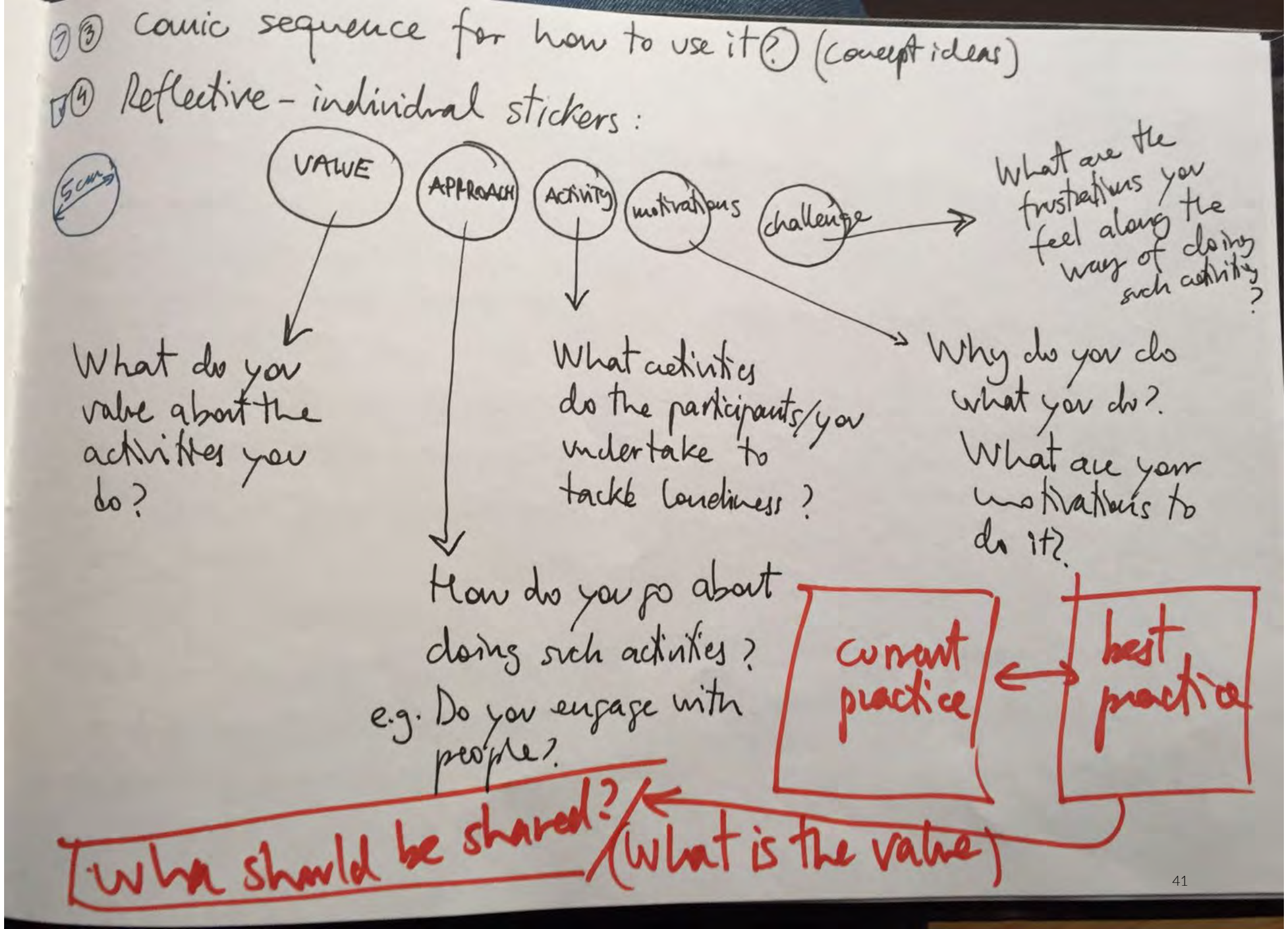
Time	Activities	Tools	Type of activity	Aim
12.00	Welcome	IFCs, badges with names	Individual	Formal requirements (ethics)
12.30	Lunch			
13.00	High 5 cards	Pack of 5 cards to write top 5 tips	Individual	To animate reflection and capture their top 5 advices on best practices
14.30	Put your cards on the table	Pack of 5 cards (previous activity); category chips, casino mat (to cluster the insights); blank cards; numbers to draw from a hat.	Group based activity	To gather insights around the participants' current practices; share deeper understanding on their needs and issues
14.45	Coffee break			
15.45	Play and say	7 different decks of cards (3 per table); card mat; concept sheets; sharpies	Small group activity	To play different card games and analyse the meta-design, which underpins the rules and the interactions between players and the card symbols.
15.15	Gamify	Co-design material kit (scissors, glue, coloured papers etc.); concept sheets; sharpies	Small group activity	To co-design a card game foregrounding the insights from activities 2 and 3.
17.45	Presentation of design ideas	Prototypes co-developed in activity 4	Collective activity	To select the proposals to move forward



6h.	TIME PLAN OF CO-DESIGN WORKSHOP 5th May 2017 [Inverness]
9.30	COFFEE
10-11	INTRODUCTION: PARTICIPANTS - USE OF THE BADGE TOPICS - CONSEQUENCES, VALUE, COLLABORATION INDIVIDUAL REFLECTION - USE THE CIRCLE STICKERS. ACTIVITIES/MOTIVATIONS/APPROACHES/VALUES/FRUSTRATIONS
11-12	COLLECTIVE REFLECTION - USE OF BIG MAP: PAST-PRESENT-FUTURE STICK THE CIRCLE STICKERS ON THE MAP. TALK (STICKERS) WHA WOULD YOU DO DIFFERENTLY Negotiation Themes INDIVIDUAL TASK: me-mapping my Networks + Resources COLLECTIVE TASK: WE-ALL-MAP: Networks + RESOURCES
12-13	UNTIL LUNCH TIME LUNCH
13-14	DIVISION IN PAIRS (TWO/THREE PEOPLE GROUPS) DEVELOP - INITIAL ENGAGEMENT TOOLS CONCEPTS - BRAINSTORMING, DRAWING
14-15	sharing concepts sheets: Deciding who would like to work on what idea-concept prototyping engagement tools
15-16	Sharing ideas-concept-prototypes Fill feedback section on the badge

Goodbye, please invite me to visit you in your natural settings. I want to know, understand your contexts, needs, motivations, values

time	DESIGNERS FACILITATE/CAPTURE TOOLS	TYPE OF ACTIVITY	WHAT THE ACTIVITY AIMS TO ACHIEVE
20 min	The badge - Icebraker → exchange badges. Read what people wrote and draw it. After introduce the badge you exchanged		
20 min	CIRCLE STICKERS + REFLECTIVE JOURNAL	Reflective individual task	Prepare participants to share their learning/stories
50 min	BIG TIME-MAP. PAST-PRESENT-FUTURE CIRCLE STICKERS WHAT WOULD YOU DO DIFFERENTLY?	collective reflective task Negotiation themes	unveil personal stories share learning from experience • Negotiate consensus • Capture learning, stories, motivations, value, how to improve practice
20 min	WOODEN DOLLS (PERSONAS), A3 MAP, small stickers?	INDIVIDUAL MAPPING TASK	
40 min	BIG MAP TO ALLOCATE EACH PERSONA AND THEIR NETWORKS + RESOURCES. PERSONAS + WOODEN CIRCLE tokens	COLLECTIVE MAPPING TASK	prepare participants to share their knowledge about Networks and resources map collectively participants
45 min	LUNCH: follow conversations about themes emerged from morning activities		
50 min	concept sheets (At least 5 units per group) Drawing	SMALL GROUP BRAINSTORMING TASKS - CREATIVE	Networks and resources Acknowledge what they have together. Find out gaps, needs and also potential partnerships
20	USE OF WALL: Enable collective reflection in action	COLLECTIVE SHARING TASK	Co-construct idea-concept about possible engagement tools
1h	Prototyping sheets Co-design materials kit Anything can be possible! ☺	SMALL GROUP ACTIVITY CREATIVE, IMAGINATION MATERIALS	Capture - the brainstorming Relate the ideas with insights coming from previous activities
20	Use of wall / table to show and explain the prototypes (collective reflection-in-action)		
10	Feedback section on the badge (individual reflective task) Give it to the research team	capture iterations	co-develop / co-design engagement tools with the participants Iteration - reflection in action


(1)(3) comic sequence for how to use it? (concept ideas)
(4) Reflective - individual stickers:
5 cm
VALUE
APPROACH
Activity
motivations
challenge
What are the frustrations you feel along the way of doing such activity?
What do you value about the activities you do?
What activities do the participants/you undertake to tackle loneliness?
Why do you do what you do? What are your motivations to do it?
How do you go about doing such activities? e.g. Do you engage with people?
current practice
best practice
Who should be shared? (What is the value)

Tackling Loneliness Sharing Practice
We are researching best practice approaches to tackling loneliness and the best way to share this knowledge to help others.

Why are we doing the research?
The tackling loneliness project aims to improve sharing best practice between social enterpirses. We want to explore the current issues social enterprises face in connecting with one another to share practice, current approaches to social engagements, and ideas for making improvements that can make a real difference for the future. We ask what is working, what can we learn from this, and what is the best way to share that knowledge.

What to do next
Please answer our 3 short questions and post to Paul Smith, GSA, 167 Renfrew St, Glasgow G3 6RQ
or take a picture and send to p.smith@gsa.ac.uk

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TACKLING LONELINESS

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TACKLING LONELINESS

NAME

- - - - - - - - - - - - - - - - - -

ROLE

- - - - - - - - - - - - - - - - - -

ORGANISATION

- - - - - - - - - - - - - - - - - -

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Engagement tool co-designed with Leapfrog Team

TACKLING LONELINESS

NAME

- - - - - - - - - - - - - - - - - -

ROLE

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ORGANISATION

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What is the most important thing you have learned about tackling loneliness?

What do you feel are the most valuable resources in your networks?

What do you feel is the most effective way you communicate with colleagues and why?

What is the most important thing you have learned about tackling loneliness?

What do you feel are the most valuable resources in your networks?

What do you feel is the most effective way you communicate with colleagues and why?

Sharing activities, approaches, motivations, values & challenges

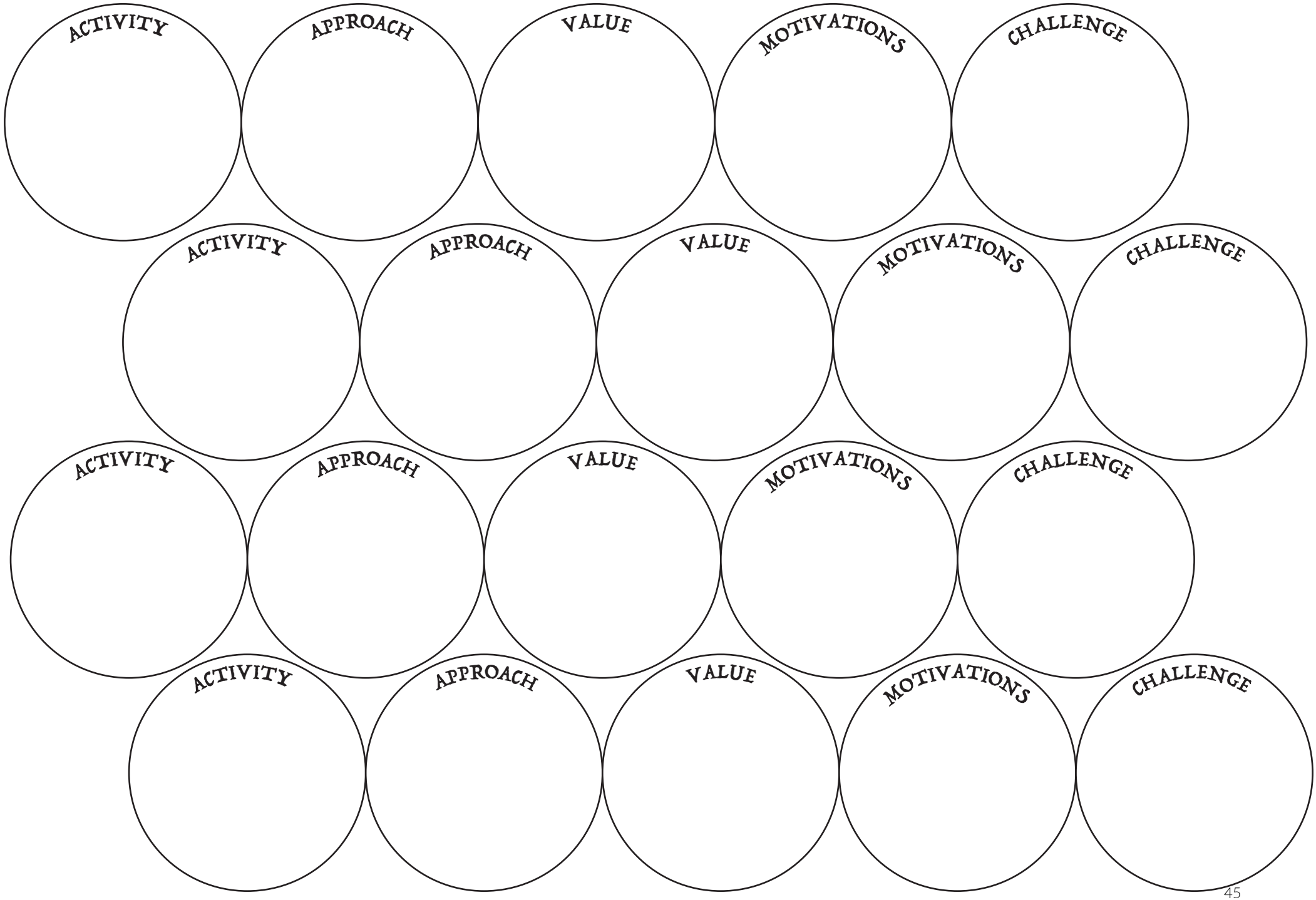
What should be shared?



Co-Design Workshop

CURRENT PRACTICE

BEST PRACTICE


ACTIVITY
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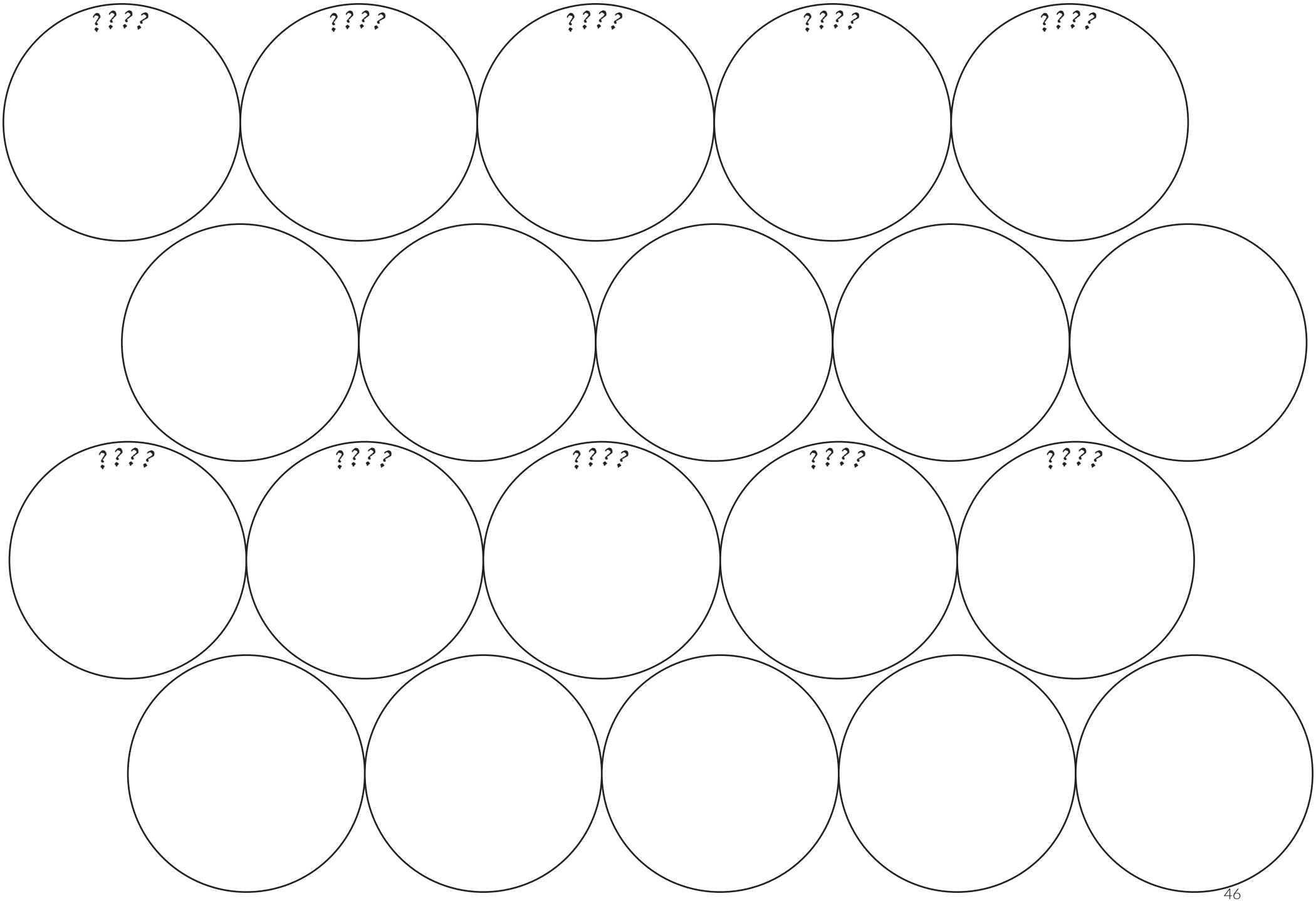
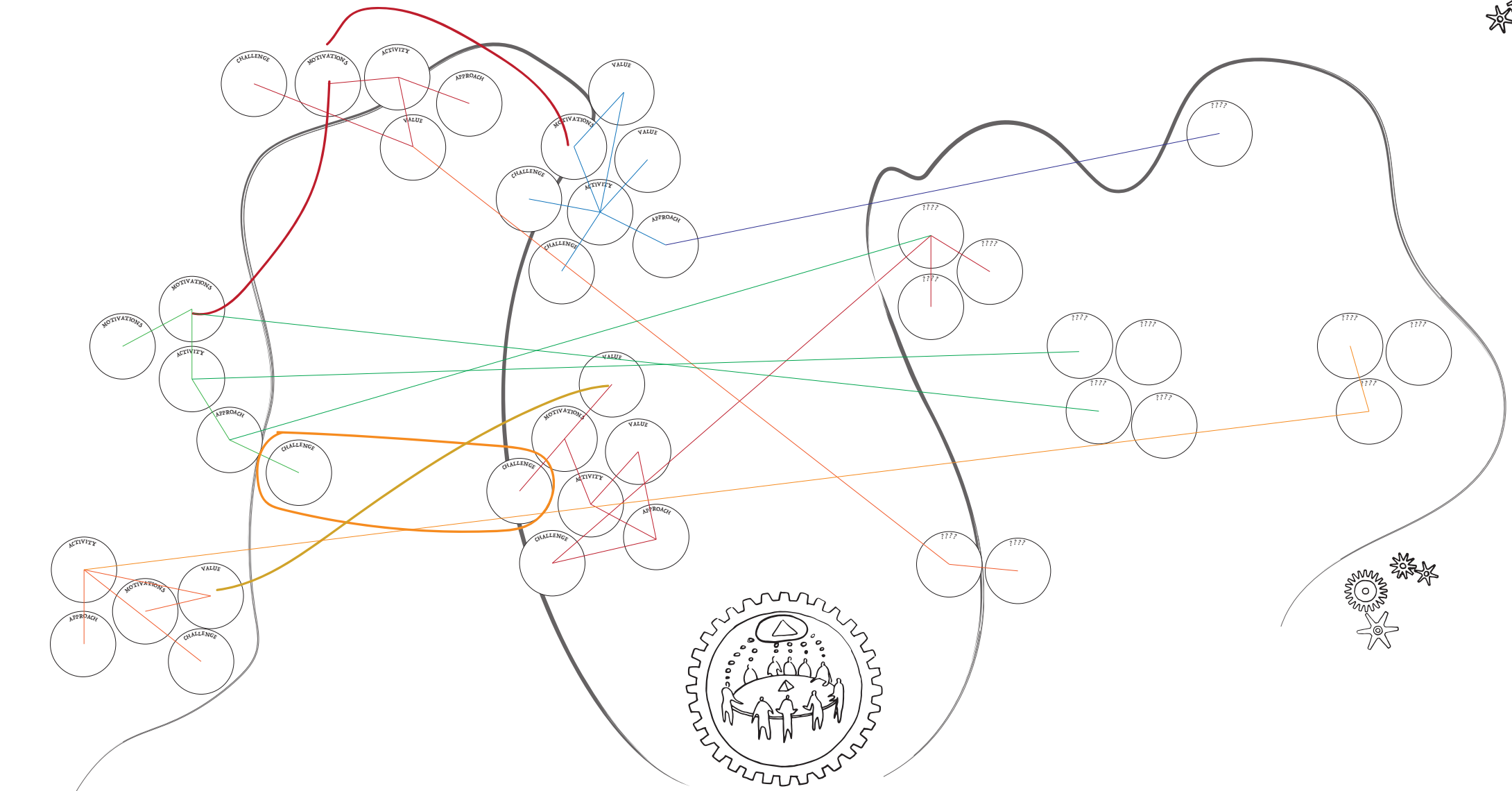


Sharing activities, approaches, motivations, values & challenges

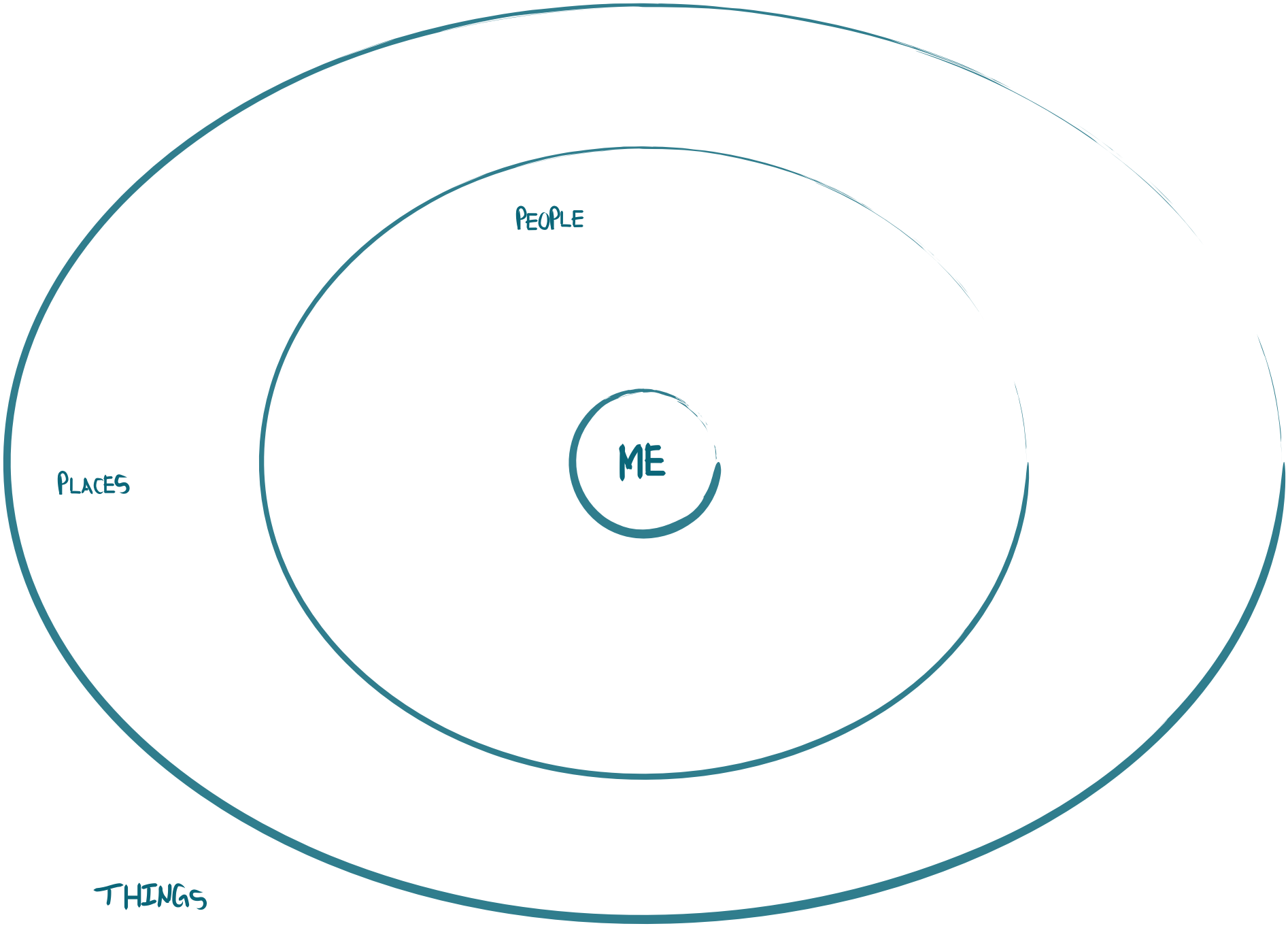
What should be shared?



Co-Design Workshop

CURRENT PRACTICE

BEST PRACTICE


PEOPLE
ME
PLACES
THINGS

CONCEPT SHEET - Date: Place: Activity: TOOL'S NAME:

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Key Insight emarging from the previous conversations from the workshop:

Idea: Illustrate the concept tool as if telling a story...

Aim/Goal: What does the tool do?

How to use it?

Audience: Who would use it?

PROTOTYPE SHEET - Date: Place: Activity: TOOL'S NAME:

Leapfrog

Instructions: How to use it?

Aim/Goal: What does the tool do?

Look/Appearance:

Moment Idea: Illustrate the prototype tool as if telling a story...

Key Insight

Audience: Who would use it?

Materials & Costs:

Flow-table Catalysis workshop: Newbold House

Time	Activities	Tools	Type of activity	Aim
15.00	Introduction of the project	Informed Consent Forms (ICF), participants list.	Introductory activity	Introduce the Leapfrog project and my PhD research project; make explicit the purpose of the project; make explicit the benefits for the participants; make explicit that the participants are the experts; raise awareness on informal-mutual learning processes.
15.15	Activity 1: a Deliberative Walk	Tool pack: Brief information about the project, reflective journal, pencil, A4 map of the property, and 9 A5 cards with a picture of each stop of the walk (to capture the participants' reflections during the walk).	Group based activity: one-hour walk facilitated by P1, P10 and myself around nine spots pre-selected (outdoors + indoors) of the property	Get to know each other; build group dynamics; create a friendly and relaxed atmosphere between the participants; contextualise the participants within the physical spaces aimed for renewal and provide specific information related to the selected spots; learn by stimulating all the senses, activate visual, acoustic and kinaesthetic learning processes; break down internal hierarchies; capture the participants' insights from the walk.
16.15	Coffee break	Drinks	Refreshing	Keep small group conversations
16.30	Activity 2: Reflective session	A1 map, sharpies and post-it notes	Group-based reflective activity	Invite participants to collectively reflect back on their experience on the previous walk; build common understanding; identify commonalities: values, approaches, motivations and challenges; collect the participants' insights; identify key aspects and redefine/narrow the purpose of the project towards a shared goal
17.30	Wrap-up	Participants return their cards in order to analyse and cluster their insights.	Group based activity	Collect contact details; collect data; keep in touch for the next workshop.

Flow-table CD workshop 1: Creative Campus, GSA

Time	Activities	Tools	Type of activity	Aim
12.00	Welcome and outline of the workshop	ICFs and information sheets	Relaxed welcoming group activity	Give participants time to acclimatise themselves to the environment; read and sing out the ICFs
12.15	Lunch	Nice food and drinks; A5 intervention cards (21 units);	Relaxed focus group activity	Lunch served at the kitchen space, between the exhibition and the work studio spaces. Participants gather their food and come to the studio space, at the tables. While they eat, they have time to watch the intervention cards (A5-cards synthesis of the insights from the catalysis workshop) and talk about them. Aim: to recap our collective findings from the previous workshop and to help focus the dialogue from the outset.
12.30	Activity 1: Hang-it-up!	A5 intervention cards; string and fold-back clips	Collective reflective activity	Invite participants to collectively re-organise the intervention cards, hanging them on a string (from my own analysis on catalysis workshop) to keep the participants' motivations high; encourage inclusive group dynamics; collective decision-process
13.00	Activity 2: Priority building	Post-it notes, sharpies, A1 2D-map	Collective reflective activity	Invite participants to reflect back on the re-organisation on the string. Prompt questions: Is it helpful to see the thoughts from the walk in a timeline? Is it useful to put the participants' comments in this format? Are there other ways in which participants may do it? What did they learn by doing this?
13.30	Tea break			
13.45	Activity 3: Discovering Altyre	A4 booklet: Altyre map, 5 pictures of Altyre, observations sheet; pens	Small group-based game.	Small groups of 3-5 people are invited to play the game of discovering Altyre, walking around. With a map and five pictures, they need to discover the places matching the pictures and annotate them on the map. Once they find each spot, they are invited to write/draw their impressions of each place. When returning, each group deliberate what route they would propose if they had to organise and facilitate the walk in Altyre. The aim is to put the participants (members of Newbold) in the opposite position - being the ones who discover a property through the walk for the first time. This allows them to have the ability to put themselves in the place of

				their future walkers and thus, grasp the two perspectives of the walk. It seeks to gain a deeper understanding about the relevance of two-way communication in community engagement. Keep motivations high.
14.30	Tea break			
14.45	Activity 4: Share your thoughts	Post it notes, pens, A1 gear map.	Individual and collective reflection	Share the participants' impressions about their experience in Activity 3; build common understanding by listening and empathising with the others experiences; set the conditions for learning; analyse and synthesise insights that will inform their designs in Activity 5
15.30	Activity 5: How to harvest a walk?	Co-design material kit (scissors, glue, coloured papers etc.); concept sheets; sharpies	Small group activity: Co-design and prototype	In small groups: to co-design and co-develop 2-3 tool-concepts foregrounding the insights produced through catalysis workshop and this one. The tool will support the collection of the participants' reflections of a walk through Newbold estate. They are encouraged to come up with a tool able to respond to the meta-analysis of the walks done before.
17.00	Tea break			
17.10	Presentations	Post-it notes & sharpies; prototypes co-developed in Activity 4	Collective activity	To select the proposals and move forward.
17.45	Wrap-up & feedback	Feedback leaflet	Collective reflective activity	To receive feedback and impressions on the project so far!

Flow-table CD workshop 2: Creative Campus, GSA

Time	Activities	Tools	Type of activity	Aim
10.00	Welcome and outline of the workshop	ICFs	Relaxed welcoming group activity	Give participants time to acclimatise themselves to the environment; read and sing out the ICFs
10.15	Activity 1: Reflective session on the test: the students' walk	Postcard prototype 1 (used on the test) and another iterations I developed for the workshop with the intention of sparking their creative thinking.	Collective reflection	To create the boundary space for learning from the test. To reflect back on the students' walk experience and produce deeper understanding about how they could be enhanced. A reflective conversation about the shape of the tool, its usability and in what ways we could improve it.
10.45	Break			
11.00	Activity 2: Iteration/idea-generation	Co-design kit: scissors, glue, pictures of Newbold, colourful sheets of cardboard	Small group activity	To re-design and iterate the first prototype; co-develop improved versions on the tool.
12.00	Break			
12.15	Presentations	Prototypes co-developed for activity 2.	Collective activity	To reach agreement on which version to further design and test again at the Harvest Festival.
12.45	Wrap-up and goodbye!			

"Tools for Renewal" Workshop 1: Deliberative Walk

Leapfrog

NEWBOLD TRUST

Find out more and download more tools:

www.leapfrog.tools

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What is the "Tools for renewal" project?

Tools to support social enterprises to engage in conversations with their communities during renewal projects.

This project is a collaboration between Leapfrog and Newbold Trust, along with social enterprises in the Highlands of Scotland in the development of tools that facilitate community engagement throughout renewal projects. Together we are developing tools for envisioning the future and the physical environment of Newbold House.

The Leapfrog Project is a three-year funded project by the Arts and Humanities Research Council (AHRC) which comprises collaboration between Lancaster University and The Glasgow School of Art and a number of public sector and community partners. Focused on transforming community engagement, the Leapfrog project aims to develop innovative ways and design tools for citizens' voices to be heard on issues close to the heart of their communities.

The tools for renewal project aims to co-design creative tools to support social enterprises in a community engagement process during a renewal project. We want to explore how and in what ways the restoration of the facilities of a social enterprise can become the vehicle to set a long-term community engagement, collectively imaging and shaping the future spatial dimensions, as well as capture ideas for developing services that can make a real difference for the future of such a social enterprise and its wider community. In collaboration with Newbold Trust we will question what is the role and potentialities of the physical resources of social enterprises in order to contribute to create a positive change within their environment. The ultimate goal of this project is to use this research to inform the design of tools that can help social enterprises to embed community engagement in a renewal project, integrating citizens' voices and activating them in the decision-making process.



1 Gathering place

2 Newbold House

3 Educational workshop

4 What to do here?

5 New staff/voluntary houses

6 Workshop in the nature

7 Conservatoire

8 Woodlands

9 Newbold House interior



1 Gathering place



2 Newbold House



3 Educational workshop



4 What to do here?



5 New staff/voluntary houses



6 Workshop in the nature



7 Conservatoire



8 Woodlands





9 Newbold House interior

Was the walk useful to support the engagement?

How this activity could be re-imagined?

How do we support the walk? Was the map useful? Were the pictures handy?

Can you imagine a different way to navigate in a community engagement?


"Tools for Renewal"
Workshop 1: Deliberative Walk
Leapfrog
imagination
Reflective Journal
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Participant Information Sheet

Leapfrog

Dear Participant

I would like [illegible] to take part in a research study named 'Tools for Renewal' that in turn is [illegible] Innova [illegible] (AHR[illegible]

Before being inform there i

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"Tools for Renewal"
Workshop 1: D[illegible]liberative Walk

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INSTITUTE for DESIGN INNOVATION THE GLASGO[illegible] SCHOOL [illegible] AR[illegible]

Arts & Humanities Research Council

CONNECTED COMMUNITIES

GSoA INDI

What are your impressions of doing the walk?
How and in what ways did it work?

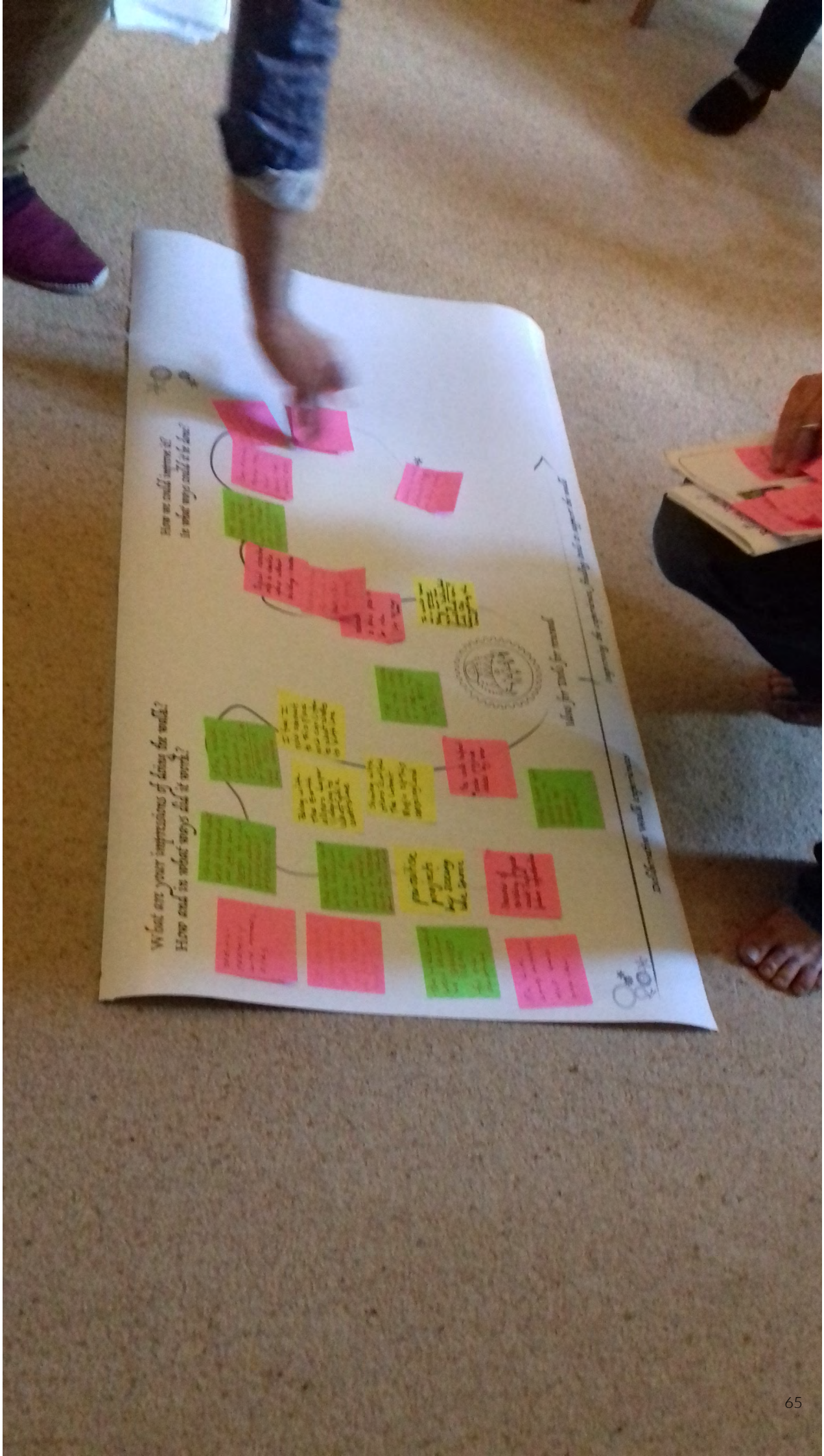
How we could improve it?
In what ways could it be done?



Ideas for Tools for renewal

Deliberative Walk experiences

Improving the experience, finding tools to support the walk



SP6|CS2: Tools for renewal
Co-design Workshop 2
Date: 11/9/2017
Venue: Altyre Estate, Creative Campus, Forres
15 participants coming!

Time line programme (Chronoprogramme)

12.00 Welcome participants
Sign out ICFs (before food)

12.15 **Lunch** (at the kitchen area)
Participants gather their food and chat while watching the pictures and material from the wrk-1: deliberative walk

12.30 Analysis: **Timeline Mural** of Newbold's future projects
Participants with their food move to the next room. We will give post its (or directly write to the mural) and sharpies to complete/add their thoughts on the timeline. Conversations will emerge from this activity. This activity is aimed to keep the participants' motivations high, cause the physical projects is what really interest them.

13.00 **Reflective session** about the projects
We will ask participants to reflect about the timeline mural. Is it helpful to see the thoughts from the walk in a timeline? It is helpful to have sometime alone to reflect upon the walk experience? It is useful to put the participants' comments in this way/format?
Is it another ways in which participants may do it?

13.30 Tea break

13.45 **Tool ideas map: how the tool for supporting the walk could be?**
13.45-14.15 Spend sometime alone seeing the suggestions map and adding their new/spark ideas with post its and sharpies. We will also provide 3 dot-stickers that they will use to vote which idea they like the most.
14.15-14.45 Each participant will have time to express their thoughts and explain to the group.
Potential name for the tool: 'Seeing differently'
Perceiving the space differently
Perceiving people differently
Perceiving the connections between the space and the identity of the social enterprise.

14.45 Tea break

15.00 **Discovering Altyre activity.**

Participants will be divided in groups of 3/5, we will provide a map of Altyre and 4 photos of the campus. In groups they will explore the campus and need to allocate the pictures on the map, as well as capture their impressions in each site of the photo. When returning, each group will have to deliberate what route they would propose if they had to organise and facilitate the walk in Altyre.

15.45 tea break

16.00 **How do we harvest the walk?**

Now it is time for them to prototype and to co-develop their own tools to support the walk/ capture the impressions of people. They will work in small groups (they can be the same from last activity or not). We will provide **Newbold House** pictures, the map in black and white, scissors, glue, cardboard, postcards, and craft materials to play and co-construct their own prototypes. We will provide a prototype/concept sheet to capture their rational for each concept-generation.

17.00 Break

17.10 **Present the concepts-prototypes:**
each group will have 3 min to present their ideas and 3 min to dialogue/ ask questions/add comments from other groups.

17.45 **Feedback leaflet**… time to leave their feedback to us!



1 Gathering place

INSIGHT:

On this point there were many comments from the walkers. The space was found dark and not welcoming, absent of brand identity. These impressions were connected with the idea that Newbold House is perceived by local communities as an isolated organisation who wants to live a bit outside the rest of the public community life in Forres.



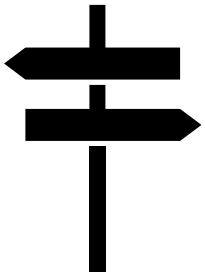
1 Gathering place

INSIGHT:

Some staff also responded that the gate was the place where they felt they were coming back home. Showcase magnificent trees, the woods create a welcoming scenario.

SHORT-TERM INTERVENTIONS:

Add lights (in order to make Newbold House more visible and for safety reasons) for driveway, a bigger signal, and decoration by locating pebbles. Almost all participants mentioned the need to improve the signpost.



MEDIUM-TERM INTERVENTIONS:

Integrate a walk path. This path would potentially include signs with ecological and historical information about Newbold Trust with educational purposes. Make clearer the division between walking spaces, car space and think on relocating the car park closer to the gate, inviting people to approach the main building by walking. It was also suggested to create an access through the woods, which would also include way-finding signature.



1 Gathering place

INSIGHT:

Improve the gate by emphasising its presence over the main road (Leonard Rd). Improve connections with the main road. Participants found this as a critical point to intervene in order to make Newbold House more present at the main road and enhancing directions (way-finding). This improvement, was suggested, would impact upon visitors/guests/users by creating a more welcoming gate.



2 Newbold House

INSIGHT:

Improve the open front space by redistributing the uses of such a space and creating a portal.
Local community members stated that the main door suggests security: 'once you cross it, you can feel secure in a winter and rainy day'.

LONG-TERM INTERVENTIONS:

Purchase the lodge at the beginning of the gate



SHORT-TERM INTERVENTIONS:

Construct a bike rack; include a map of the property and signposts giving visitors directions (orientating people: where is the main entrance to the building, where is the garden, the orchard, workshops and the like) but also including a briefly explanation of what Newbold Trust is and what is it about, as well as heritage information. Place a sign at the entrance of the building and change the lights. Decoration: hanging baskets, signposts in the garden – maybe saying which kind of trees/plants they have. Add benches and ecological-urban furniture. Clean and paint the windows and put a new welcome mat.



2 Newbold House

INSIGHT:

Staff members commented that visitors when they reach this point do not know where they are; they are not able to orient themselves because the space is confusing – difficult to read. For example, the trees and the dense vegetation surrounding, to some extent a bit neglected, become a visual barrier and people do not dare to adventure themselves into the forest.



3 Educational workshop

INSIGHT:

Integrate an acclimatised space to develop educational activities exploring the relationship nature and built environment.

MEDIUM-TERM INTERVENTIONS:

Redistribute the front open space (where the car park is now) by relocating the car park – most of people suggested to design a hidden car park, away from the eye view. Redesign the limits between vegetation and a gathering space guests arriving and find ways to invite people to enter the building.

SHORT-TERM INTERVENTIONS:

Set a pedestrian path and educational signs. Some participants suggested use pictures of the garden in the garden.





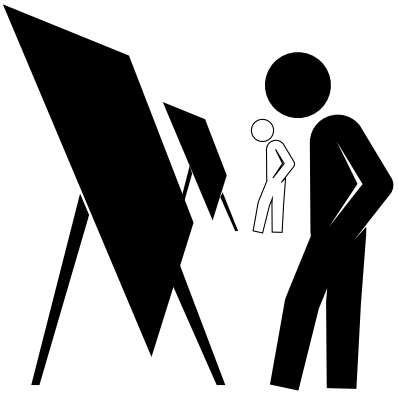
INSIGHT:
This space is of great importance for Newbold House due to its commitment to nurturing sustainable ways of living. Here people talked about emphasising and exploring the educational dimension: lessons, workshops, or an outdoors kitchen.



INSIGHT:
Integrate an acclimatized space to develop educational activities exploring the relationship nature and built environment.

MEDIUM-TERM INTERVENTIONS:

Use the garden as a museum or space of exhibitions: theatre, music, poetry. Outdoors kitchen.



LONG-TERM INTERVENTIONS:

Refurbishment of the greenhouse. Build a new structure with comfort enough to host the educational activities in winter seasons. This space could also host a sort of tearoom in the middle of the park. Unveil the Victorian heating system and show it as heritage.



4 What to do here?

INSIGHT:

This spot is the one that receives more sunlight in the whole property. The northern brick wall (oriented east-west) warms up with the sunlight and they use it to grow fruits and berries. The corner is a ruin that used to be the gardener's shelter. It is a quiet/calm space. It has also great views of the garden.



5 New staff/voluntary houses

INSIGHT:

In this point, nature is in a rather wild state, the forest is dense and dark. However, the space is quite big and it contains enormous potentials to develop a residential staff area due to its peripheral location on the property and also because it has a secondary access from the council forest. On this regard, people referenced Nigel's dome village, shepherds settlement and yurts for staff.

MEDIUM-TERM INTERVENTIONS:

Refurbish the shelter as a retreat hub: for meditation and contemplation, with books, a space for reading and writing, and a space for research.Iisolate the structure and integrate areas for meditation/contemplation, reading/writing. Use the roof as a terrace to watch the views.



MEDIUM-TERM INTERVENTIONS:

Weed/Clean the wild vegetation in order to fit to live.





5 New staff/voluntary houses

INSIGHT:

Develop a residential staff area with spread ecological houses around the forest.



6 Workshop in the nature

INSIGHT:

Point 6 is the area in-between the permaculture garden and the country house. Here, some members are living in a yurt and in two caravans and then there is a detached concrete made building which is the garage. In this space the vegetation is still a bit neglected. The built pieces here are totally disconnected one to another.

LONG-TERM INTERVENTIONS:

Design a staff ecological village; staff/volunteer houses, communal kitchen, BBQ area, permaculture innovation, include renewal energy systems such as solar panels.

SHORT-TERM INTERVENTIONS:

Weed/Clean the wild vegetation in order to fit to live.





INSIGHT:
This was found as an area full of possibilities, although the structures allocated around were set up without any planning. One of the problems of this particular place is its disconnection with the rest of the spaces of the property, lacking of identity.



INSIGHT:
Rethink the distribution of the space and its uses.

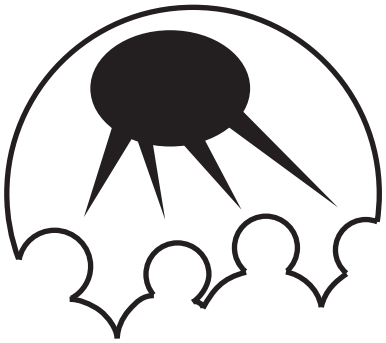
MEDIUM-TERM INTERVENTIONS:

Bike workshop, tool share, woodshed, and storage. It would be accommodated for community entertainment activities such as outdoor cinema, storytelling, music or theatre.



LONG-TERM INTERVENTIONS:

Rethink the identity and therefore the use of this area.





INSIGHT:

In this spot the main comments were around the restoration of the conservatoire, a greenhouse built in 1800s. This building right now cannot be used due to its neglected state of conservation. This needs the development of a big refurbishment project which entails help from wider communities in Forres.



INSIGHT:

Develop a commitment between Newbold Trust and wider communities in order to undertake the renewal of the conservatoire.

MEDIUM-TERM INTERVENTIONS:

This project needs to start a community engagement process, in collaboration with wider communities, schools, universities, foundations, and non-profit organisations, in order to develop a solid proposal to request funding (£150,000 base), nurturing positive change.

LONG-TERM INTERVENTIONS:

Applying for funding, hire experts/consultants, developing a time plan and start the process of refurbishment. Potential uses found: tearoom, painting studio, weddings, poetry, cinema club, storytelling, art gallery – artist in residency, and fairy lights.





INSIGHT:

This space has the same problems as many of the previous ones: it is disconnected, hidden in the middle of the density and darkness of the forest. Yet, it is a space with a strong bond into the ground, it is a quiet/calm and telluric space.



INSIGHT:

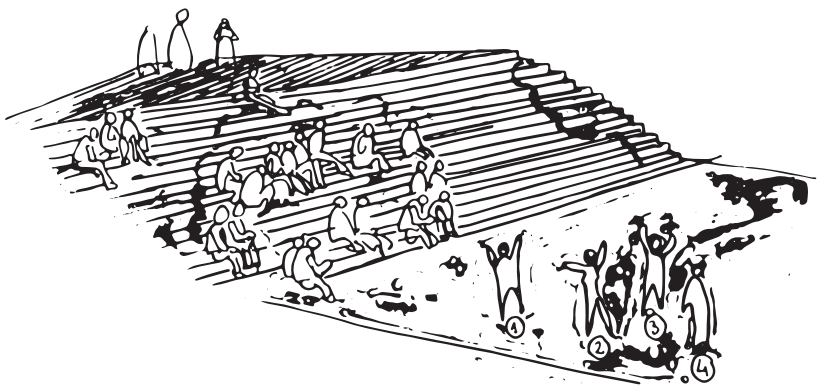
This space has the same problems as many of the previous ones: it is disconnected, hidden in the middle of the density and darkness of the forest. Yet, it is a space with a strong bond into the ground, it is a quiet/calm and telluric space.

SHORT-TERM INTERVENTIONS:

Outline/build a pedestrian path (with lights and signposting) to invite people to adventure themselves into the woodlands and find this secret and telluric spot. Potential uses: meditation, contemplation, camping groups, theatre, reading, yoga and storytelling, Japanese garden. Put benches.

MEDIUM-TERM INTERVENTIONS:

Build stands and stage to host a theatre and build a sauna.





8 Woodlands

INSIGHT:
This space has the same problems as many of the previous ones: it is disconnected, hidden in the middle of the density and darkness of the forest. Yet, it is a space with a strong bond into the ground, it is a quiet/calm and telluric space.



9 Newbold House interior

INSIGHT:
Explore ways to interconnect these three spaces in a harmony relationship, while redefining the use of the library and the gym.

LONG-TERM INTERVENTIONS:

Artist residency, bungalows for guests.
Bring volunteers/residency to build furniture with wood.



MEDIUM-TERM INTERVENTIONS:

Break down the wall that divides the gym and the library and converge both spaces into one. Clean up the fine screen in the gym room and show the beautiful original wooden structure of the roof. Isolate the space so they can use it throughout the whole year. Move the library to the ground floor, making it more accessible for local community members to use, as well as Newbold community.

OVERALL OBSERVATIONS:



It would be interesting to explore ways to redefine and differentiate through design the different identities of each point-space, trying to come up with a joint plan which defines the character and identity of each of the spaces explored through the walk.

OVERALL OBSERVATIONS:



There are certain observations/ideas that are repeated in almost all of the points, for instance, (1) the lack of signposts/signs to orientate people (way-finding); (2) delimit and implement the pedestrian paths throughout the property creating continuities among the spaces; (3) illuminate the paths; and (4) weed/clean up the wild and neglected state of the vegetation. All these comments are repeated in practically all the outdoor points explored. This suggests that there is a need to develop a holistic and integral project capable of renewing the entire property based such observations. This leads, for example, to develop a specific project which would redesign the paths, including lights, furniture, delimitations, weed the natural boundaries, integration of the nature, open views where now there are visual barriers, and embed signposting alongside the paths.

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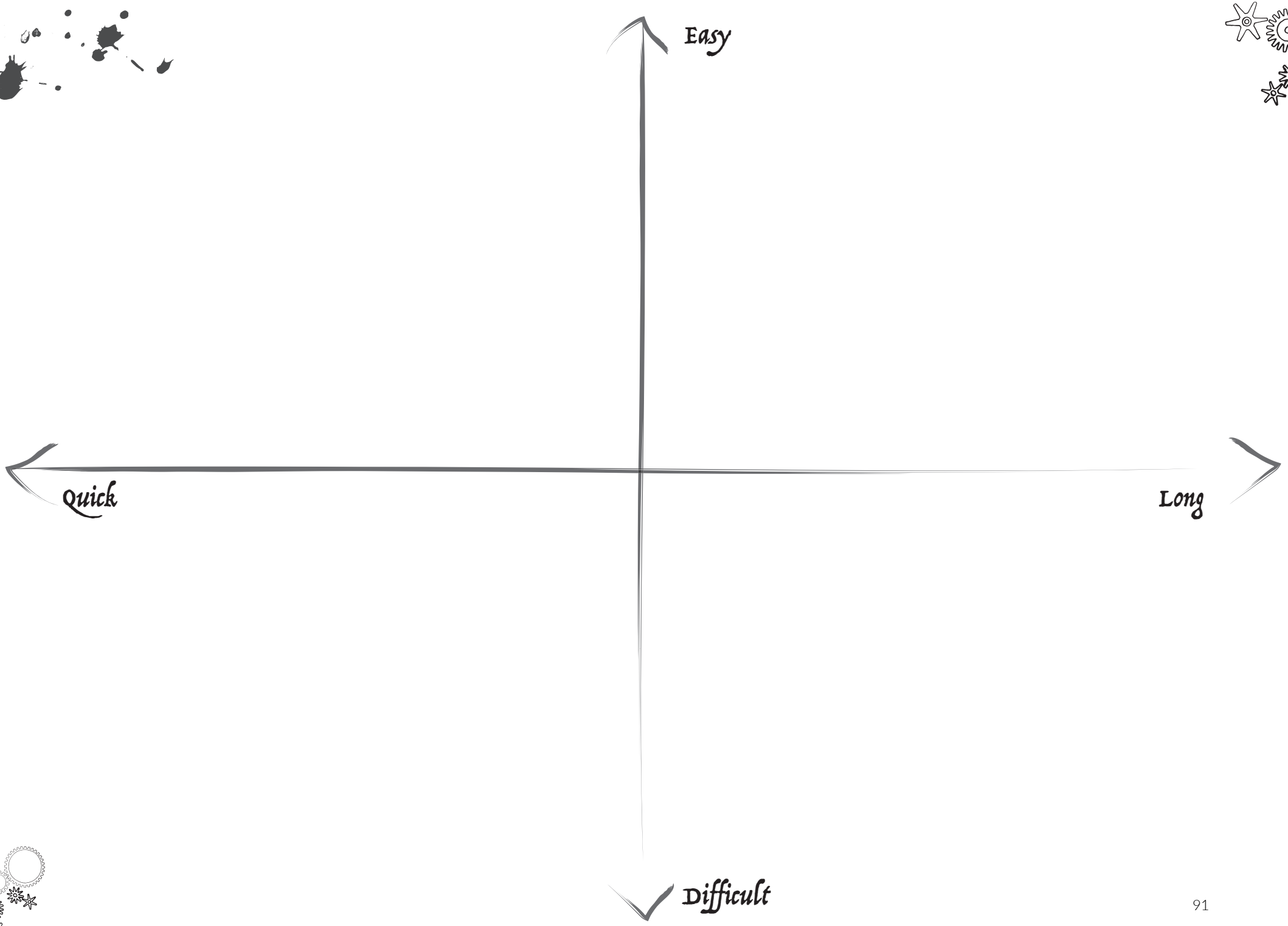
LONG-TERM INTERVENTIONS


Easy
Quick
Long
Difficult


Ideas for Tools for renewal


ALTYRE ESTATE
Creative Campus
The Glasgow School of Art



1 Pond cottage



2



3



4 Building B



5 Exhibition space

OBSERVATIONS

1 Pond cottage

2

3

4 Building B

5 Exhibition space


Dear Newhold house,
What do you think?
Any surprising outcomes?
LETRASET ProMARKER

Drag your picture here

Reflections during the walk: write/draw

Reflections on the walk from home: write/draw

Newbold Trust
&

Invite you to walking with us to envision our future





Engagement tool co-designed with CS2 participants



Reflections during the walk,

Get in touch:

Name

Email

Dear Newbold house,

Walking with us
INVITATION
No.

Name:
Venue:
Date:
Time:



Register here:

email: office@newboldtrust.org
Tel: 0044 (0) 1309 672 659

Drag your picture here

Drag your picture here

Drag your picture here

Newbold Trust

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Reflections during the walk,

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Reflections during the walk: write/draw

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Newbold Trust
&

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Engagement tool co-designed with CS2 participants



NEWBOLD TRUST

http:/newboldtrust.org Newbold Trust @newboldtrust newboldtrust

Reflections during the walk,

Get in touch:

Name

Email

Dear Newbold house,

Walking with us
INVITATION
No.

Name:
Venue:
Date:
Time:



Register here:

email: office@newboldtrust.org
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http:/newboldtrust.org Newbold Trust @newboldtrust newboldtrust

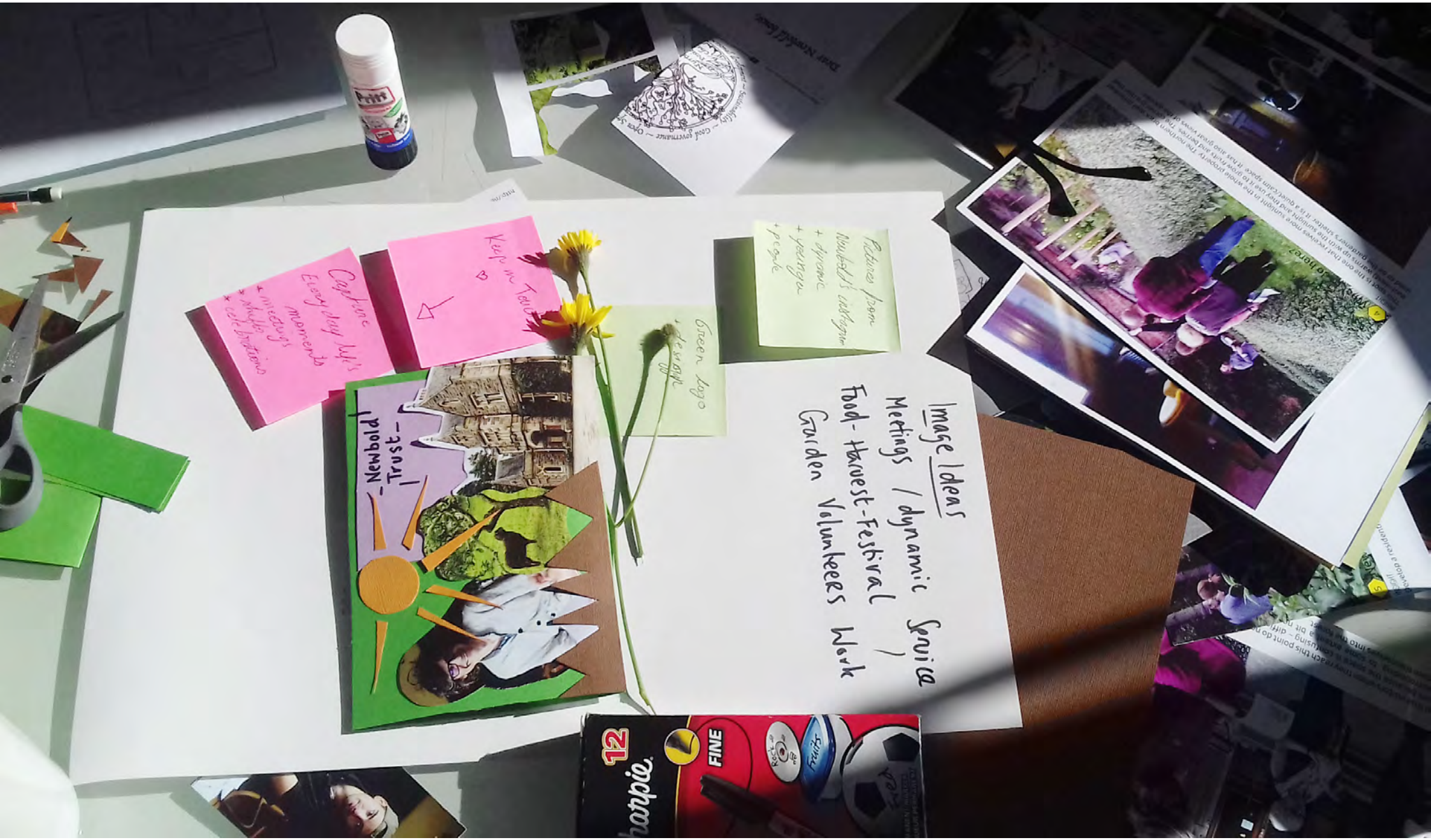


Image Ideas
Meetings / dynamic Service
Food- Harvest-Festival /
Garden Volunteers Work
Capture
Everyday life's
moments
+ meetings
+ shelter
+ celebrations
Keep in Touch
Green logo
+ design
Pictures from
Newbold's instagram
+ dynamic
+ younger
+ people
Newbold Trust
12
FINE
Fruits

SEEING DIFFERENTLY

The postcards to share our observations and thoughts during a walk

Invite friends, supporters and/or community members to walk together around a particular space. This could be a private or public space to be about to refurbish, or the physical resources aimed for renewal of a neighbourhood or a social enterprise. Walking together, here, becomes the way to engage colectivelly and experience first hand such spaces enabling informal discussions and reflect together about issues close to the heart of our communities and related to such spaces. Set a gathering place, brief them about the issue and walk together. Then use the postcards to write or draw what matters the most, capturing those collective reflections.

1



2



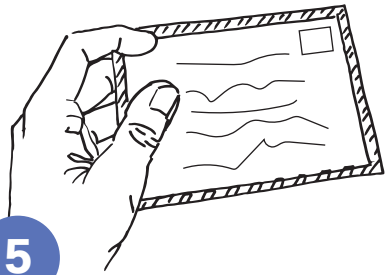
3



4



5



6



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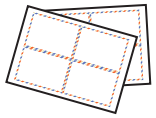
SEEING DIFFERENTLY
Guidelines

YOU WILL NEED



A computer with Microsoft Power Point



Downloads of the instructions sheet, the postcards, envelope and stickers templates.



Access to a printer



Scissors

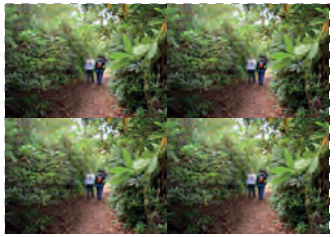
Before you start

Before you start to make your own postcards, plan your deliberative walk: think about meeting point, timing, date and type of clothes (check the weather). Think about the stops you plan to take and about the information you will provide in each stop. Think about the route: test it first and take the pictures you want to include in the postcards. Then think about what would you like the participants to reflect on in each stop. This will help you to know how much reflective postcards you might need during the walk (usually one per each stop you take during the walk).

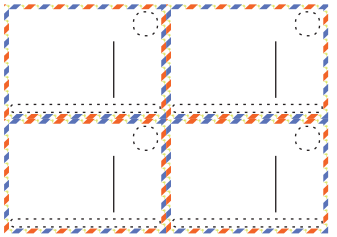
Top tip!

You might need to print extra 'reflective postcards' and bring them with you the day of the walk. Participants might ask for extra postcards to write/draw their insights during the walking!

1 Donwload and open the Seeing Differently Postcards Template in Power Point. You will find three type of postcards, with a front and a back page for each of them. The first postcards, called **purpose postcards**, are for the participants to keep it as a memory of the walk. On the back you can explain the reasons for taking the deliberative walk and/or add information about your organisation.

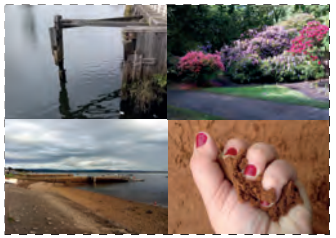


Front

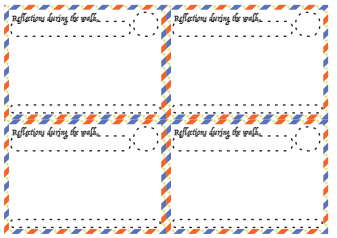


Back

2 The second postcards, called **reflective postcards**, aim to capture the participants' insights of each stop planned during the facilitated walk, supporting their reflections in action. On the front you can add pictures of each stop and on the back add a prompt question to help participants to focus their reflections.

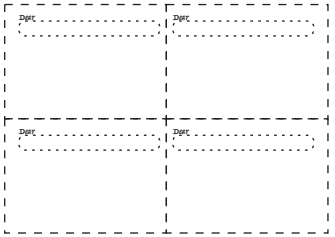


Front

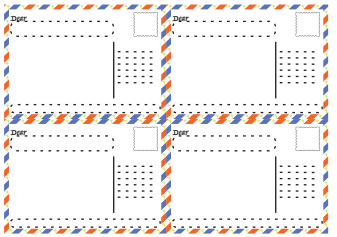


Back

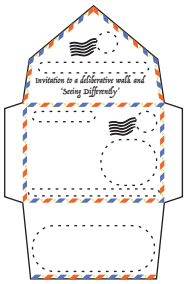
3 The third postcards, called **send-us-a-postcard**, can be given to the participants at the end of the walk when you are collecting the 'reflective postcards'. These postcards aim to capture the participants' insights once back at home, after the walk, supporting their reflections on the walk. The front and the back of these postcards remain blank for the particpants to write/draw their insights.



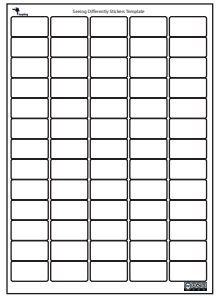
Front



Back



4 Download and open the Seeing Differently Envelope Template in Power Point. It is an invitation to participate in a deliberative walk. Add information about what is going to happen, where, date and time. It can be send by post or handle in person. You can also include your reasons to invite the participants to come.



5 Download and open the Seeing Differently Stickers Template in Power Point. They are to close the envelope. If you want you can add information into the stickers or the logo of your organisation before printing them.

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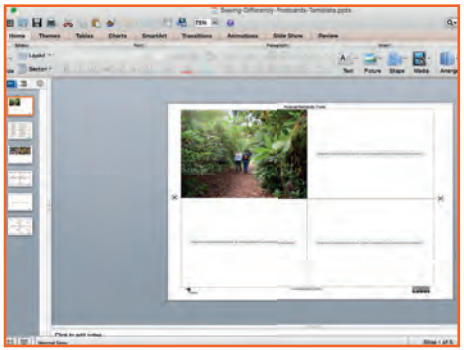
Leapfrog

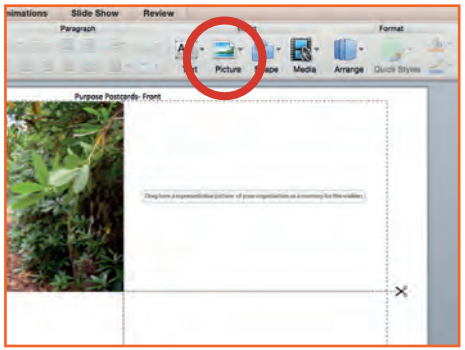
SEEING DIFFERENTLY
Tailoring your postcards

Good to know

There are lots of other filters and tools you can use in Power Point to tailor your tools for the walk, such as change your images, so have a play around!



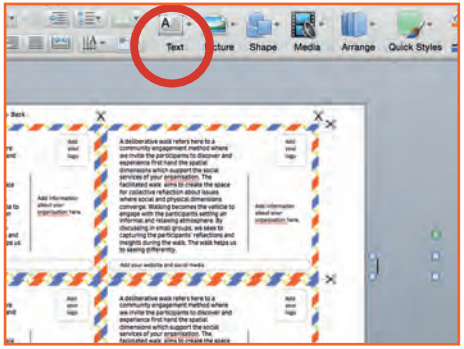
6 Once you have downloaded the templates, you can tailor any of your postcards, envelopes and stickers with Power Point. Add images and text in the blank spaces depending on the **purpose** of the walk and the planned route you pick. Here you can provide the reasons to come and participate in the walk.



7 To add images click on the 'insert picture' icon in Power Point or from the menu list across the top of the page click on 'inset' and then 'photo'. Browse to a photo on your computer and select, the photo will open up on the page.



8 You will need to resize your image and maybe rotate it around to fit into the box on the blank postcard. Do this by clicking the image and using the manipulators around the image to make it bigger or smaller or rotate it.
When you are happy with it click the image and hold the left mouse key to move it into one of the blank postcards.
You can also crop images using the 'Crop' tool in Power Point. Click on the 'Crop' icon or go to 'Format' on the menu list and then click 'Crop'. Cropping a photo will allow you to cut it down to size.



9 To add text click on the 'Text' icon and select 'Text Box'. Click anywhere on the page and type as you would normally. Manipulate and move the text by using the same controls you use to move and adjust images.



10 Once you have filled your templates save them as PDF files in your computer/usb flash drive. Then you can print out your postcards, envelopes and stickers from the saved PDFs that you have designed. Note that the postcards templates need to be printed double sided (print on both sides of paper) and flip on short edge on some thick paper or card. Cut out the postcards and the envelopes and you are ready to walk!

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Leapfrog

SEEING DIFFERENTLY
Ways of using the tool



By post



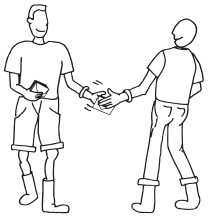
1 Send the envelope with the 'purpose postcards' inside it.



2 At the beginning of the walk, give the 'reflective postcards' to the participants.



3 At the end of the walk, collect the 'reflective postcards' and give the 'send-us-a-postcard'.



On the street



1 Hand out the envelopes with the 'purpose postcards' inside it to people on the street.



2 At the beginning of the walk, give the 'reflective postcards' to the participants.



3 At the end of the walk, collect the 'reflective postcards' and give the 'send-us-a-postcard'.



On social media



1 Create an event in social media and invite people to come to the deliberative walk. Here you can explain the reasons to invite people to come to your deliberartive walk.



2 Put all the postcards inside the envelope and give them at the beginning of the walk and introduce the use of each type of postcard.



3 At the end of the walk, remember to collect the 'reflective postcards'.

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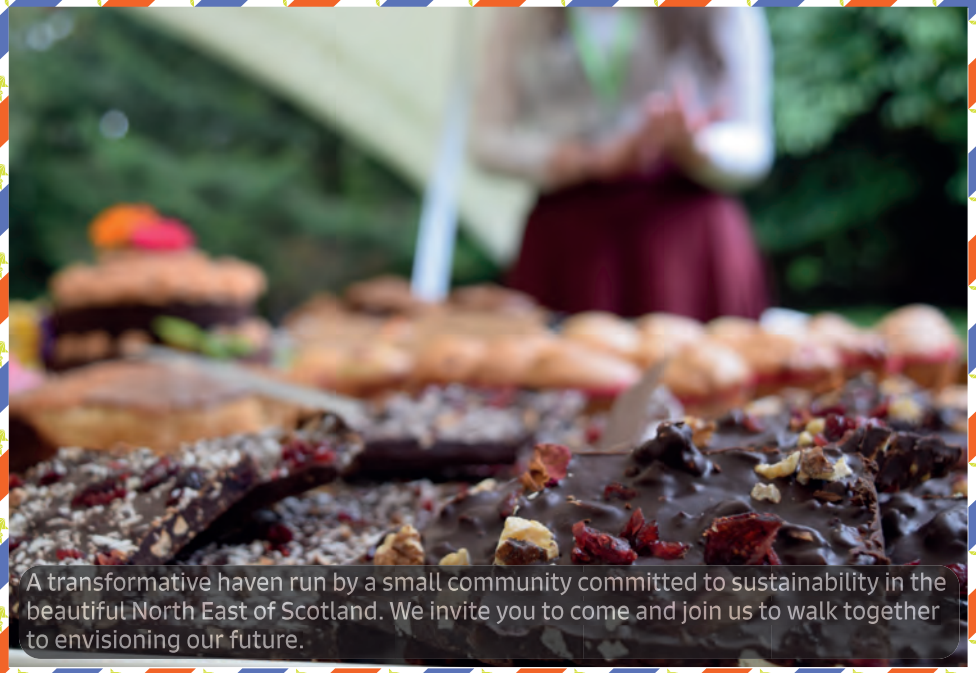
Leapfrog



A transformative haven run by a small community committed to sustainability in the beautiful North East of Scotland. We invite you to come and join us to walk together to envisioning our future.





Dear Newbold House,

Write or draw your insights about your experience walking with us and send us your postcard!!

Reflections during the walk,

Write or draw your insights about this space:
What activities do you envision we could offer here?

Get in touch: (name/email)



Find out more here:

http:/newboldtrust.org Newbold Trust @newboldtrust newboldtrust

Dear Newbold House,

Send us your reflections of your experience with us

Newbold House
111 St Leonards Road
IV36 2RE
Scotland (UK)

http:/newboldtrust.org Newbold Trust @newboldtrust newboldtrust

Reflections during the walk,

Write or draw your insights about this space:
How do you imagine we could construct our eco-village here?

Get in touch: (name/email)





Appendix four: Dissemination & Validation Events

4.1 Research showcase one: The Space Between I 2

4.2 Research showcase two: The Space Between II 16

4.3 Research showcase three: The Space Between III 34

4.4 Validation workshop: Been-There-Together: 41

(A three-day co-design workshop testing the developmental methodology in a different research context, which comprised a close-nit collaboration with 'Been-There-Together', Bratislava, Slovakia)

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Except where otherwise credited, the author of this thesis made all the figures, designs and photographs in this appendix.



Image credit: Catherine M. Weir, *Atlantic (Inner Hebrides)*, 2009, digital scan from 35mm negative

Whereabouts you are

Reid Gallery, Glasgow School of Art
15th October – 10th November 2016

Eszter Biró
Jacqueline Butler
Mirian Calvo
Inês Bento Coelho
Allyson Keehan
Fiona Jane MacLellan
Hanan Makki
Catherine M. Weir
Dawn Worsley
Polina Zioga

Curated by Allyson Keehan with guest curator Viviana Checchia

The Reid Gallery
Glasgow School of Art
164 Renfrew Street
Glasgow, G3 6RF

Open daily:
10.00am – 4.30pm
(Closed 26th – 27th October)

Preview:
Friday 14th October 2014
5.00pm – 7.00pm

Performances *This is not about...* by Inês Bento Coelho, and *Triptych* by Dawn Worsley:
Friday 14th October
5.00pm — 7.00pm

Performance *This is not about...* by Inês Bento Coelho:
Friday 28th October
2.00pm – 4.00pm
Thursday 3rd November:
2.00pm – 4.00pm

THE GLASGOW SCHOOL OF ART

CCA: Centre for Contemporary Arts

The GSA unveils autumn 2016 exhibition: *"Whereabouts you are"*

Exhibition showcases work by ten PhD researchers including sculpture, video, photography, performance, projects looking at education and community engagement and a video game developed to help people with autism.

The Glasgow School of Art today unveiled an exhibition of work by ten PhD researchers across a range of disciplines. Co-curated by Allyson Keehan (The Glasgow School of Art) and guest curator Viviana Checchia (Centre for Contemporary Arts), the exhibition explores the diverse research practices of The Glasgow School of Art's international PhD cohort. It brings together researchers from disciplines across the fields of Fine Art and Design and poses a number of questions about the role of arts and design practice in academic research, its unique character, and its particular challenges. **The exhibition runs in the Reid Gallery from 15 October until 10 November 2016.**

By bringing their work out of the studio and into the gallery, the group hopes to not only shed light on the thought-provoking and innovative research undertaken at The Glasgow School of Art, but to enliven the research through conversation with a new audience.

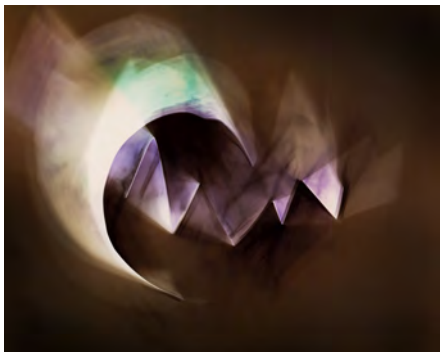
"For the exhibiting researchers, pinpointing whereabouts you are is about marking a particular moment in the research process, pausing to reflect and take stock of their individual journey so far and to consider the next steps," explain co-curators Allyson Keehan and Viviana Checchia *"In that spirit, rather than deferring the questions posed by the exhibition, they will tackle them head-on through a series of accompanying events organised in collaboration with the Centre for Contemporary Arts."*



Eszter Biró (School of Fine Art) observers how family photographs and fine art photographs are capable of resonating on a personal level. "Photographs can trigger memories, evoke emotions and stir our imagination, forming narratives that I call confabulation," explains Eszter. "In my research I observe how these form into oral storytelling contesting truths and collective memory, filling in the space of missing stories and taboos."

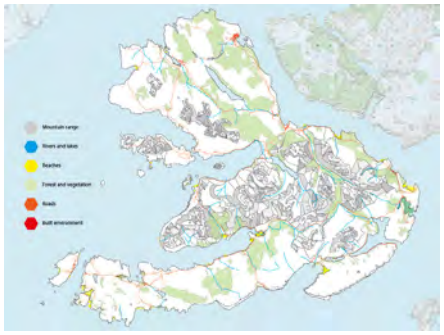
"I am missing family stories from both my maternal and paternal grandparents," she adds "Through their photographs I am currently exploring the act of erasure, mapping the traces which are left behind, and how these form into my confabulations."

Her work for the exhibition features photographs which she has partly erased using a rubber together with the detritus from the erasure.



Jacqueline Butler (School of Fine Art) combines photographic techniques developed in the early 19th century - the photogram - with 3D computing technology, creating fantasy landscapes in both print and video formats. Drawing on the qualities of light and shade her work is assembled through a combination of photographic darkroom printing and image manipulation using computer software.

"I am fascinated by the early polar explorations," says Jacqueline. "My work responds to photography archives of early Arctic expeditions, producing images that map out an unfamiliar terrain, prompting the viewer's imagination."



Mirian Calvo (Institute of Design Innovation) explores the role and value of different ways of empowering communities in local development. Her PhD research is associated with Leapfrog, a £1.2 million three-year-funded AHRC project. The research aims to design and evaluate new approaches to community consultation. It is being undertaken by researchers at the Lancaster University and the GSA working in close collaboration with public sector and community partners.

Mirian's installation takes the form of a series of visuals which illustrate how she has worked on her research project with communities of Mull and Iona. It is also the basis for starting a conversation with a wider public. Visitors to the exhibition are invited to respond to the visuals by answering three questions on a "Leapfrog" leaflet or to provide general feedback on and specially designed feedback form.



In *This is not about...*, **Inês Bento Coelho** (School of Fine Art) questions the nature of the work in a symbiosis between performance, sculpture, and choreography. She says, "my research looks at choreography in the visual arts, so I wanted to go back to the essence of this, and direct sculptural movement in the gallery space". In the work performers stand still, walk, pause, and change direction: a living sculpture that moves across the space and is never the same.

The performances will be staged on Friday 14 October from 5pm – 7pm; Friday 28 October from 2pm – 4pm and Thursday 3 November from 2pm – 4pm. A video Choreographic Actions - a poetic collection of rehearsals, tests, and conversations that happened during the making process is on show in the exhibition. It offers a peek into the backstage of Inês's work.



In an investigation into theories of the fold by Giles Deleuze and the materiality of painting, **Allyson Keehan's** (School of Fine Art) initial propositions are into the potential of folding structures. The process of reducing materials to specific functions has led to a reorientation of construction. In the exhibition she shows large-scale works where hinged movable sections are in direct physical conflict with applied pressure from armatures and stabilizers. These constraints establish the tension and the extent of the movement of each piece.

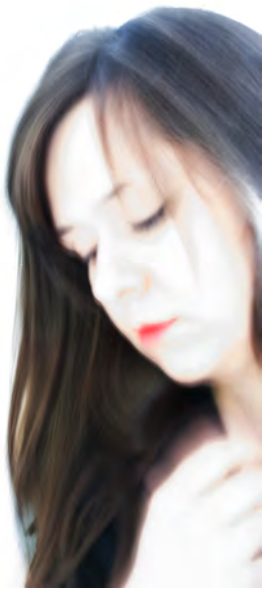


Fiona Jane MacLellan (Institute of Design Innovation). Fiona's recent work is concerned with equity in the delivery of education, and points to new schooling systems that recognise geographic diversity. *"This is particularly relevant for the Outer Hebrides, with some of the top levels of attainment paired with highest spend per pupil alongside its innovative implementation of the Curriculum for Excellence,"* says Fiona.

Fiona will show The Centre of Learning in the exhibition. A short film in Gaelic and English it presents within the context of the current day a short story set in the near future. The vision plays out new perspectives, that communicate ideals which challenge a dominant status quo.



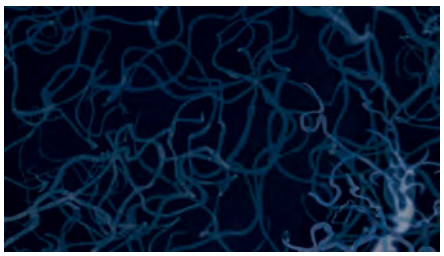
Hanan Makki (School of Simulation and Visualisation) combines art, science, technology and education in a 2D game with a therapeutic purpose - assisting autistic children to communicate with their surroundings and in the activities of their daily lives. In the exhibition Hanan will show the development process of making the game including design concepts, animations, and sculptures. *"The design of the game is inspired by the Arabic fairy tale Sinbad from The 1001 Arabian Nights, and combines the Islamic art with the aesthetics of contemporary art,"* says Hanan. *"Its development mixes artistic and game-engine platforms, such as graphics and 3D software."*



Drawing on both nineteenth and twenty-first century photographic practice, School of Fine Art researcher, **Catherine M. Weir's** work for *Whereabouts you are* sees her turn the camera on herself for her first self-portrait. Combining the long exposure times of early Victorian photography with the constant refresh of today's digital screens, Weir's portrait, taken in natural light, is animated by the recorded beat of her own heart, captured by an LED pulse sensor which she wore on her ear. Somewhere between photograph and computer program, her work probes the still-evolving forms of digital photography, whilst also raising questions about the role and visibility of the artist in the research process.



The idea for **Dawn Worsley's** (School of Fine Art) artwork came from the fact that she also works with the GSA exhibition teams as a technician but had been invited to be part of this show as an artist. He installation – a triptych comprising text made from laser cut ply wood, vinyl text and a visitors book – text aims to communicate the experience of an exhibition through five voices. Voice 1: the artist is expressed in the artwork; voice 2 (the silent voice) is the technician without whom the exhibition could not be installed; voices 3 and 4 the critic (the more challenging opinion) and curator (the more supportive opinion) in a dialogue which is made of the vinyl generally used for exhibition interpretation text. The final voice is the visitor whose free opinions are invited to be recorded in the visitor book that forms part of the installation.



School of Simulation and Visualisation researcher, **Polina Zioga's**, interdisciplinary background in Visual Arts and Health Sciences has influenced her creative practice, which combines art, technology and science. For more than 10 years her work and interest has centred on the field of arts and the brain, leading to her PhD research on the use of Brain-Computer Interfaces (BCIs) in audio-visual and mixed-media performances. In her earlier works, Zioga started from an autobiographical point of reference, using medical images of her own brain, MRI scans and digital angiographies, in order to create imaginary landscapes, where she often inserts the image of herself. She explores themes like metamorphosis, transformation, time and decay, while gradually shifting from the personal to a social/ - which refers to a personal and political entrapment - a network/web of fibres/arteries gradually appears and grows silently, shutting her off from the outside world.

Ends

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Notes for Editors

The researchers exhibiting are:

Eszter Biró (School of Fine Art) was born in Budapest in 1985. After finishing her studies in photography at the Budapest Service and Handicraft Vocational School on Práter Street and at Novus Art School, she enrolled at the photography department of Scotland's Glasgow School of Art in 2008. In 2009, she spent a semester at the San Francisco Art Institute as an exchange student. In 2012, she received her master's degree from the Glasgow School of Art, where she then continues her studies as a PhD candidate in 2015. She worked at the Art and Relics department of the Petőfi Literary Museum for several years. Between 2012 and 2014 she taught photography at Minerva Graduate High School. As a member of the Studio of Young Photographers, she attended many international workshops both as a participant and as a team leader; she gave two talks in the FFS Wednesday lecture series. She was one of the curators of Photo/Book exhibition, June 2015. Between 2013 and 2015, she received the Pécsi József Fine Art Photography Grant.

Jacqueline Butler (School of Fine Art) works with photography, video, artist book, and writing and has a particular fascination with archives and collections (both public and private). Currently undertaking a PhD at Glasgow School of Art, her research considers what constitutes photography in the 21st Century, combining pre- photography principles with traditional and new print technologies. Jacqueline's arts practice explores themes associated with analogue photography, of loss and melancholia. She is a coordinator of FTN (Family Ties Network)) and is a Principal Lecturer in Photography at Manchester School of Art, MMU. Jacqueline is an Executive Board Member of Open Eye Photography Gallery, Liverpool, England.

Mirian Calvo (Institute for Design Innovation) holds a Masters in Architecture and a Masters in Urban Planning and Urban Design within the School of Architecture, University of A Coruna, in Spain. After working as an architect and urban designer in several architectural practices, she moved to Glasgow where she did a Masters in Design Innovation and Environmental Design within The Glasgow School of Art. Currently she is conducting a fully funded PhD research that aims to analyse the impact of participatory design approaches in community development, at the Institute of Design Innovation, The Glasgow School of Art. It is associated with Leapfrog, a £1.2 million three-year-funded AHRC project that comprises collaboration between Lancaster University and GSA, alongside public sector and community partners. Her past experiences let her acquired a knowledge base that complements her academic and professional formation. She has participated within a team in a user-led project that aimed to enhance and to strengthen the networks among 12 communities operating in the Gorbals area of Glasgow.

Inês Bento Coelho (School of Fine Art) is a visual artist and researcher based in Glasgow. She is currently a PhD Candidate at The Glasgow School of Art supported by FCT – Fundação para a Ciência e a Tecnologia. Her doctoral project, entitled 'Choreography as a visual arts method', focuses on creating a new methodological framework to produce installation work through choreographic strategies. In her practice, Inês explores space awareness and perception through

installation, choreography, video, and performance. She has received several awards and honors, including the Postgraduate Welcome Scholarship (GSA, 2014), and the Inov-Art Grant (Portuguese Ministry of Culture, 2009)

Her work has been exhibited internationally since 2008. Inês holds a master in Fine, Art from Central Saint Martins supported by the AHRC (2013), and a BA in Sculpture from the Faculty of Fine Arts Lisbon (2007).

Allyson Keehan (School of Fine Art) graduated from Byam Shaw School of Art (University of the Arts London) in 2004 with a MA in Fine Art, after completing a BA(Hons) Fine Art Painting in 2002 from Limerick School of Art and Design. Keehan has exhibited widely including London, Berlin and extensively through Ireland, including solo shows 'Further Complications of Hybrid Notions' at the Claremorris Gallery 2014 and Queen Street Studios Gallery, Belfast 2012. Recent group shows include the Annual Show Royal Hibernian Academy, Lonely Plant Luan Art Gallery 2015, Periodical Review#4 Pallas Contemporary Projects 2014, Winter Open RUA Red Dublin 2014. Keehan was awarded the Merit Prize in The Golden Fleece Award 2012, and the Arts Council's Bursary 2012. Recent residencies and fellowships include Cill Rialaig 2014, Ballinglen Arts Foundation 2013, the RHA Studios 2012 and Takt Berlin 2010.

Fiona Jane MacLellan (Institute for Design Innovation) has studies at Glasgow School of Art, Köln International School of Design and ENSCI, Les Atelier, Paris. At present she is based at Glasgow School of Art's new Creative Campus beginning a PhD on the role of design in the future of education. With experience in participatory action research, digital prototyping, service design, future fiction and innovation; her method of design is human-centered with a touch of fairy- tale.

Catherine M. Weir (School of Fine Art) is a visual artist and researcher based in Glasgow. She holds an MFA in Computational Studio Arts from Goldsmiths, University of London; and a BA (Hons) in Photographic and Electronic Media from Gray's School of Art, Robert Gordon University. In 2014, the Scottish Graduate School for Arts and Humanities (SGSAH) awarded her an Arts and Humanities Research Council (AHRC) Studentship to undertake PhD research at the Glasgow School of Art, where she is currently in her second year.

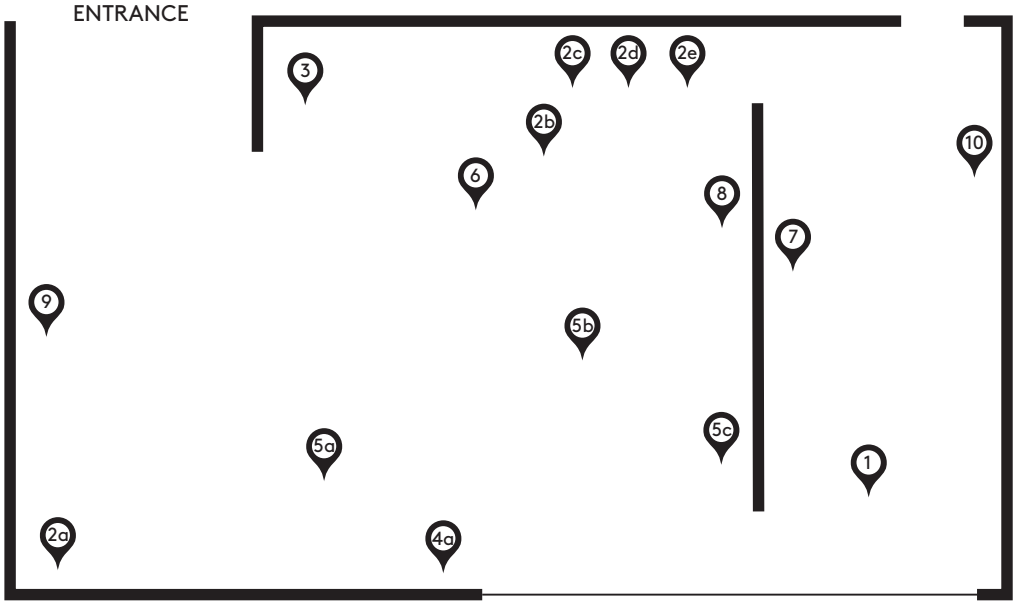
Dawn Worsley (School of Fine Art) is an educator, curator, writer and flâneuse. She writes about self and maneuvering within landscapes: urban landscapes - with their grey strata of otherworlds; rural landscapes - where the soil and rocks are infused with millennia of human toil and travel; and interior landscapes - domestic spaces with their own micro-geographies and private histories. Dawn has contributed to BBC Radio Cymru, discussing art history in context and commentating on current cultural issues.

Polina Zioga (School of Simulation and Visualisation), based in Glasgow, UK, born in Athens, Greece, is an award- winning multimedia visual artist, researcher and educator with teaching experience at University level. She is affiliate member of national and international organisations for the visual and new media arts and PhD Candidate at the Glasgow School of Art Digital Design Studio (DDS) in collaboration with the University of Huddersfield School of Art, Design & Architecture and the University of Glasgow School of Psychology. Her interdisciplinary background in Visual Arts and Health Sciences hainfluenced her creative practice, which combines art, technology and science. Her doctoral research, awarded with the Global Excellence Initiative Fund PhD Studentship, focuses on the use of Brain-Computer Interfaces (BCIs) and application development in real-time audio-visual and mixed-media performances and is supported by MyndPlay. In 2014 she was awarded the NEON Organization Grant for Performance Production for 'Enheduanna – A Manifesto of Falling' Live Brain-Computer Cinema Performance (premiered in CCA Glasgow, July 2015), while in 2016 she embarked on a new artistic research project in Dundee Contemporary Arts (DCA), awarded and funded by the SGSAH.

Hanan Makki Zakari (School of Simulation and Visualisation) is a visual artist, was born and raised in Jeddah, Saudi Arabia. She was exposed to art from young age through the art of pottery making and Arabic calligraphy. She completed her first degree with a distinction at the Islamic Arts Education of King Abdulaziz University in 2007. During her graduate study, she explored different art techniques and methods in drawing, printmaking, sculpture and textile. Early 2008, she moved to London to enhance her skills and knowledge in digital art by studying animation, graphics and illustration courses. She awarded scholarships from King Abdullah Foreign Scholarship Program in 2010 for postgraduate degrees as a result she studied a Pre-Master at University of the Arts London and an MA Design Innovation at De Montfort University and recently she is a PhD student at the Digital Design Studio of the Glasgow School of Art. She aspires to combine art, science, technology and education to achieve her goal. Which led her to do a PhD in video game for educational proposes.

Co-curator Viviana Checchia

Viviana Checchia works as Public Engagement Curator thanks to the generous support of the Esmee Fairbairn Foundation. Prior to joining CCA, Viviana produced a range of international projects. Most recently, she curated the Young Artist of the Year Award 2014 (YAYA) at the A.M. Qattan Foundation in Ramallah, which took the form of a long-term project that extended beyond the parameters of the exhibition space to include a series of online workshops and panel discussions. This collaborative spirit also informed her work as a curator on the 4th Athens Biennale, which won the 2015 European Cultural Foundation Princess Margriet Award for Culture. Her programme bridges the gap between exhibitions and communities and operates in the wider social context of the city. Under her direction public engagement projects will reach beyond CCA's walls to initiate research groups, community garden activities, food and environmental projects, and urban re-imagination workshops, among other initiatives. Such activities not only draw upon the vibrant culture of our city, but also aim to link art and artists to local movements for social change. Such alliances can contribute immensely to the daily experience of life in Glasgow.



1. Eszter Biró
Erased Works part I (2016)
Erased Works parts II–III (2016)
Frameworks I–XVI (2016)
Their Happy Days in Hell (2016)

2. Jacqueline Butler
a: *Horizonflux* (2015)
Digital Video
b: *Without Light* (2015)
Photo print on aluminium dibond
c: *Unicorn* (2016)
Digital Video
d: *White Island* (2016)
Screenprint on aluminium
e: *Whitelight* (2016)
Photo print on aluminium dibond

3. Mirian Calvo
The Space Between (2016)
17 images 10x8" printed on Fuji DP2, 3 images 33x23" printed on photographic ink paper

4. Inês Bento Coelho
a: *Choreographic Actions* (2016)
12" 50' HD video
b: *This is not about dance. This is not about movement. This is not about performance.* (2016)
Performative installation with five performers

5. Allyson Keehan
a: *Folding Structure No. 1* (2016)
Wood and sandbag
b: *Hanging Structure No. 1* (2016)
Rope and wood
c: *Parallelogram* no.2 (2016)
Wood and electrical tape

6. Fiona J. MacLellan
The Centre of Learning (2016)
28" LDTV Video with accompanying text, Gàidhlig / English

7. Hanan Makki
Sinbad Game Development (2016)
2D animation, made with *Unity*
3 figurines, clay sculptures
Game concept, digital illustrations printed on film and matte papers
App game, prototype of 2D game made with *Unity*

8. Catherine M. Weir
BPM (2016)
Digital photograph and custom software, made with *Processing*, *Arduino*, and *Pulse Sensor*

9. Dawn Worsley
Triptych (2016)

10. Polina Zioga
Imperceptibly... (2009)
Video, 2' 16'', 16:9 widescreen, mute; wood frame

Exhibitor Sponsors

Mirian Calvo:
Leapfrog
Institute for Design Innovation The Glasgow School of Art
Lancaster University
Imagination Lancaster
Connected Communities

Inês Bento Coelho
FCT Fundação para a Ciência e a Tecnologia
Ministério da Ciência, Tecnologia e Ensino Superior

Catherine M. Weir:
Scottish Graduate School for Arts & Humanities

Mirian Calvo,
Catherine M. Weir:
Arts & Humanities Research Council

Whereabouts you are

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2.00pm – 4.00pm

The Glasgow School of Art

CCA: Centre for Contemporary Arts

Eszter Biró (School of Fine Art)

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Family photographs and fine art photographs are capable of resonating on a personal level. They can trigger memories, evoke emotions and start our imagination, which forms into narratives that I call confabulation. In my research I observe how these form into oral storytelling, attaches to photographs, contest truths and collective memory, step in and fill in the space of missing stories and taboos. I am missing family stories from both my maternal and paternal grandparents. Through their photographs I am currently exploring the act of erasure, mapping the traces which are left behind, and how these form into my confabulations.

Jacqueline Butler (School of Fine Art)

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Drawing on the qualities of light and shade Jacqueline Butler's work is assembled through a combination of photographic darkroom printing and image manipulation using computer software.

Jacqueline combines a photographic techniques developed in the early 19th century, the photogram, with 3D computing technology , creating fantasy landscapes in both print and video formats. Fascinated by the early polar explorations, her work responds to photography archives of early Arctic expeditions, producing images that map out an unfamiliar terrain, prompting the viewer's imagination. Her work focuses on a place she calls White Island and describes as "a place off the map, a space of continuous white light followed by the blackness of dense sunless skies."

Mirian Calvo (Institute of Design Innovation)

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The Space Between explores the first tentative steps of my PhD journey, which is part of Leapfrog, a £1.2 million Arts and Humanities Research Council-funded project co-hosted by Lancaster University, Glasgow School of Art, and a number of public sector and community partners. Focused on designing new approaches to public consultation, the Leapfrog project is empowering local people to make their voices heard on issues close to the heart of their communities.

The images in the gallery map my journey over the past year, from my initial investigations into the current landscape of public consultation and the motivations of different community interest groups; to my experience as a researcher immersed in diverse communities; and finally the completion of my first case study on the Isle of Mull. The second part of the exhibition is an opportunity for new audiences to explore the initial findings of my research and add their own voices to the conversation.

Inês Bento Coelho (School of Fine Art)

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This is not about... is a site-specific performative installation simultaneously static and moving, changing in the space, and fostering new relationships within the gallery environment. The piece questions the nature of the work in a mixture of performance, choreography, sculpture, and installation. The video piece Choreographic Actions provides a peek into the backstage of Inês's research on choreography in the visual arts, featuring an assemblage of rehearsals, tests, and conversations held during the making process.

Acknowledgements: Madeleine Virginia Brown, Rowan Flint, Nikki Kane, Monika Smekot, and Donata Vezzato for their participation in *This is not about....*; and Maria Braender, Egan Chan, Kai-Wen Chuang, and Nina Enemark, for their work in *Choreographic Actions*.

Allyson Keehan (School of Fine Art)

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Folding as action.

Movement as structure.

Deterritorialization as method.

Materiality as reduction.

In an investigation into theories of the fold by Giles Deleuze and the materiality of painting, Keehan's initial propositions are into the potential of folding structures. The process of reducing materials to specific functions has led to a reorientation of construction. The hinged movable sections are in direct physical conflict with the applied pressure of the armatures and stabilizers. These constraints establish the tension and the extent of the movement of each piece.

Fiona Jane MacLellan (Institute of Design Innovation)

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Based in the Glasgow School of Art's new Highlands and Islands Campus, Fiona uses a design led approach to explore, unpack and understand emerging issues and phenomena. Her recent work is concerned with equity in the delivery of education, and points to new schooling systems that recognise geographic diversity. As an early iteration, the visions of senior phase school pupils in the Outer Hebrides have inspired narrative based research tools. *The Centre of Learning* is a short film with accompanying text in Gaelic and English that occupies both the current day and the near future simultaneously. The vision plays out new perspectives, communicating representative ideals, and challenge a dominant status quo. Such artefacts become tools to open up engaged dialogues with service users and decisions makers.

With thanks to Creative Futures Partnership for scholarship funding, and to Comhairle nan Eilean Siar and The Nicholson Institute for their on-going support and involvement.

Hanan Makki (School of Simulation and Visualisation)

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Hanan's research combines art, science, technology and education to create a 2D game with a therapeutic purpose, assisting autistic children in communicating with their surroundings and in the activities of their daily lives. In this exhibition she shows the process of making her game, which includes design concepts, animations, and sculptures. The design is inspired by the Arabic fairy tale *Sinbad* from *The 1001 Arabian Nights*, and combines Islamic art with the aesthetics of contemporary art. Her game development mixes artistic and game-engine platforms, such as graphics and 3D software.

Catherine M. Weir (School of Fine Art)

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Drawing on both nineteenth and twenty-first century photographic practice, Weir's work for *Whereabouts you are* sees her turn the camera on herself for her first self-portrait in nearly ten years as a photographic practitioner. Combining the long exposure times of early Victorian photography with the constant refresh of today's digital screens, Weir's portrait, taken in natural light, is animated by the recorded beat of her own heart, captured by an LED pulse sensor worn on her ear (displayed here inactive in the gallery). Somewhere between photograph and computer program, her work probes the still-evolving forms of digital photography, whilst simultaneously raising questions of the role and visibility of the artist in the research process.

Dawn Worsley (School of Fine Art)

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Dawn Worsley's triptych explores subjective perception, dialogic narrative and the theatre of the exhibition. The Artwork is a deconstructed collaboration between the self-doubting aesthetic Artist and the silently pragmatic Technician. The third-person voiced Curator is lured into a self-referential discourse with the first-person voiced Critic. The gallery's Visitors express opinions about it all across a spectrum of appreciation that may be described as profound, perfunctory and even profane. These Voices are a chorus that present a kaleidoscopic experience of art making and exhibition creating, and of the experience of the gallery itself.

Polina Zioga (School of Simulation and Visualisation)

email: info@polina-zioga.com web: polina-zioga.com

Polina Zioga's interdisciplinary background in Visual Arts and Health Sciences has influenced her creative practice, which combines art, technology and science. For more than 10 years her work has centred in the field of arts and the brain, leading to her PhD research on the use of Brain-Computer Interfaces (BCIs), funded by the Global Excellence Initiative Fund and supported by NEON Organization and MyndPlay. As her research is now nearing completion, Zioga's previous practice reveals new meaning and sheds light on the process that has taken place. In her earlier works, she starts from an autobiographical point of reference, using medical images of her own brain, MRI scans and digital angiographies, in order to explore themes like metamorphosis, time and decay, while gradually shifting from the personal to a collective dimension. *Imperceptibly...* (2009), titled after Constantine Cavafy's poem *Walls* (1896), refers to a personal and socio-political sense of entrapment. A network/web of arteries from her brain is gradually appearing and growing without sound, shutting her from the outside world - a visual allegory ever more relevant today.

Viviana Checchia (Centre for Contemporary Arts)

email: viviana@cca-glasgow.com web: cca-glasgow.com

Viviana Checchia is the Public Engagement Curator at CCA Glasgow. Prior to taking up her role at CCA,Viviana has produced a range of international projects including curating the Young Artist of the Year Award 2014 (YAYA) at the A.M. Qattan Foundation in Ramallah which supports young Palestinian artists and artists of Palestinian descent, with a curatorial focus on the process of learning and developing. Viviana was part of a curatorial team of over forty that produced the 4th Athens Biennale which re-imagined the model of a biennale as a space for cultural debate and grassroots organising. The Biennale won the 2015 European Cultural Foundation Princess Margriet Award for Culture - given annually to European artists and thinkers whose work shows the potential of culture in creating an inclusive Europe and effecting social change. For the past five years, Viviana has also been co-director of vessel based in Puglia, Italy. A platform for critical discussion related to cultural, social, economic and political change through working with communities; vessel ran a public programme of talks, screenings, walks, commissions and reading groups. She has been a participant in the AICA International Summer Seminar Program in Yerevan (2009); the European Course of Contemporary Art Curators organized by the Province of Milan and the Fondazione Antonio Ratti (2009); the Gwangju Foundation Course for International Curators (2010); the ICI Curatorial Intensive, 'From "Official History" to Underrepresented Narratives' at CCA Derry-Londonderry (2013); and the Cittadellarte/UNIDEE workshop on 'Social Engaged Art Practices and Art Education' (2014). Viviana has lectured at the Centre for Curatorial Studies, Bard College, Charsoo Honar culture centre in Tehran and the International Academy of Art Palestine, and was an instructor for the V-A-C Foundation's Summer Curatorial School in Moscow (2013/2014). With Anna Santomauro, the two curators are co-recipients of the 2013 ICI/DEDALUS Research Award for research carried out in the United States. Viviana has a PhD from Loughborough University School of the Arts, English and Drama – UK.



Figure 4.1. McAteer, A. (2016) The Space Between I: documentation 1



Figure 4.2. McAteer, A. (2016) The Space Between I: documentation 2



Figure 4.3. McAteer, A. (2016) The Space Between I: documentation 3



Figure 4.4. McAteer, A. (2016) The Space Between I: opening day



The Space Between Two



Mirian Calvo
Hanan Makki

Last Futures
17th – 25th March 2018

Tramway
25 Albert Drive
Glasgow, G41 2PE

Exibition:
Tuesday – Friday: 12 pm – 5pm
(Closed 19th)
Saturday – Sunday: 12 pm – 6pm

Preview:
18th March 3:00pm

Workshops & Talk:
24th March 2018 (Free but ticked)

Exhibitor Sponsors:

Hanan Makki

University of Glasgow
School of Psychology

برنامج خادم الحرمين الشريفين الملك عبد الله بن عبد العزيز للإبتعاث الخارجي
King Abdullah Scholarship Program

وزارة التعليم
Ministry of Education

الملحقية الثقافية السعودية في لندن
Saudi Arabian Cultural Bureau in London

Mirian Calvo

Leapfrog

Lancaster University

imagination LANCASTER

Arts & Humanities Research Council

CONNECTED COMMUNITIES

INSTITUTE OF DESIGN INNOVATION THE GLASGOW SCHOOL OF ART

SCHOOL OF SIMULATION AND VISUALISATION THE GLASGOW SCHOOL OF ART

LAST FUTURES

THE GLASGOW SCHOOL OF ART

Royal Conservatoire of Scotland

University of Glasgow

BBC SCOTTISH SYMPHONY ORCHESTRA

LAST FUTURES

1968 was a year full of protests, pickets, riots and revolutions emblazoned with a vision of a brighter future. From student protests in Paris to anti-communist uprisings in Poland, campaigns against the Vietnam War, and the heat of the Civil Rights movement, ordinary people demanded change. The era marked a shift in performance, dance, visual art, design, music, architecture and film, in terms of form, approach and the flattening of hierarchies. Social, political and subversive ideas percolating for decades came to the fore.

Reflecting on moments of the present which are the future's past, Last Futures is a series of events which puts student voices at the forefront of proposing radical alternatives. Can an expanded dialogue around current socio–political, artistic and resistance movements generate new futures?

Last Futures is a collaboration between the Royal Conservatoire of Scotland (RCS), The Glasgow School of Art (GSA), University of Glasgow (GU), and BBC Scottish Symphony Orchestra. The project will culminate in an Exhibition and programme of events, curated by a student-led team from RCS, GSA and GU, and selected through this Call for Proposals. In addition, there will be a choreographed and directed performance (not part of the Call for Proposals).

EXHIBITION AND EVENTS AT TRAMWAY 4 AND UPPER FOYER >> 17 > 25 MAR 2018

DEADLINE FOR SUBMISSION OF EXHIBITION PROPOSALS >> 21 JAN 2018
NOTIFICATION OF SELECTION OF PARTICIPANTS>> 25 JAN 2018
COMPLETION OF NEW WORKS >> 5 MAR 2018

We are looking for proposals for the Exhibition and programme of events (not the main Performance) by current students at the RCS, GSA and GU. Proposals can include:

visual or immersive art // performance // audio-visual work // installation // talks // publications and zines // design-based works such as jewellery / fashion / textiles or architectural proposals // interactive design // or events such as workshops or community engagement projects.

Students can propose future or existing works, and propose works for either the exhibition or programme of events.

PROPOSAL INFORMATION

- Please complete as much as possible in accordance with the status of your project. Modifications can be made after the submission date.

- LAST FUTURES is Co-Directed by
Josh Armstrong (RCS) j.armstrong@rcs.ac.uk
Sukaina Kubba (GSA) s.kubba@gsa.ac.uk
Becky Sik (GSA) b.sik@gsa.ac.uk

- All Proposals will be reviewed by the LAST FUTURES CURATING TEAM before Project Approval. The Last Futures Team are a group of students from the GSA, RCS and GU, who are curating and coordinating the project with support from the Co-Directors

- Final installed projects must comply with this Proposal Form.

- Ensure you keep saving this PDF file as you complete it. Save document as: Last Futures Form - Your Name

- Email the completed form and supporting material to Sukaina Kubba s.kubba@gsa.ac.uk under the title: Last Futures Proposal - Your Name

- Email submissions are preferable. If you are unable to you are unable to send the submission by email, please send it to the following address:

c/o Sukaina Kubba
The Glasgow School of Art
167 Renfrew Street
Glasgow, G3 6RQ

- Last Futures will be responsible for transport costs of works from the Glasgow School of Art to Tramway. A location at the GSA will be specified for students to drop off of packed works. Works will be installed by a technical team at Tramway. The works will be packed by the technical team at Tramway and returned to the pick up location at the GSA. There is no commission for works by students. However the Institutions will cover transport and installation costs; as well as packing costs at Tramway.

PROJECT INFORMATION

Please complete as many items as relevant in accordance to your project.
Please try to limit your responses within the text boxes provided.

Name	Mirian Calvo & Hanan Makki
Email	
Institution, Department and Year **eg GSA, Painting and Printmaking, (UG) Year 2**	GSA, Innovation School, PhD Year 3 GSA, School of Simulation & Visualisation, PhD Year 4
Contact Number	
Description of Project. **Are you submitting proposed or existing, work?** **Is your work visual, sound or performance based?**	The Space Between Two is an installation devised by two PhD design researchers engaged in Social Design, comprising: 1) audio-visual artworks (in video format) – a work in-progress; 2) a video-game and a informative video – already finished.
Medium	Digital screen-based artworks: videogame and video
Dimensions of Overall Installation if applicable. **In case of non-installed work, please include duration, text length etc., as applicable**	Overall installation space: 3.50x2.60x3.00m Workshop: 1h Talk: 1h
List any Audio/ Visual Equipment that will be part of your work.	Projector screen 4:3 or wall (100”- 150x200 cm approx.) Environmental speakers (2-3 units) Headphones (2-3 units) Flat widescreen TV (40”) Tablet (3 units) Cables for TV, Projector and USB plugs for the tablets and
Does your work have any special requirements? (eg. electrical devices, spacial requirements, lighting, etc.)	The proposed installation will require: a flat wide-screen TV; tablets (3 units); headphones (2-3 units); environmental speakers (2-3 units) hanging from the ceiling around the poufs; projector (HD video reproduction + USB plug) hanging from the ceiling; low lighting atmosphere in order to enhance the quality of the interactions with the two installations; (i)

Please use the space below to provide a brief description of your proposal including installation or display preferences, technical requirements or duration (400 Words Max)
Also include a brief method statement on how the project is to be constructed (200 Words Max)

The Space Between Two brings together the findings/artworks of two PhD research projects focused on expanding design research as an activator of transformative agency and social change. Both research projects are design processes that support social innovations, which are part of Social Design – design motivated by social demands and not by the market – that fosters social change towards sustainability and wellbeing.

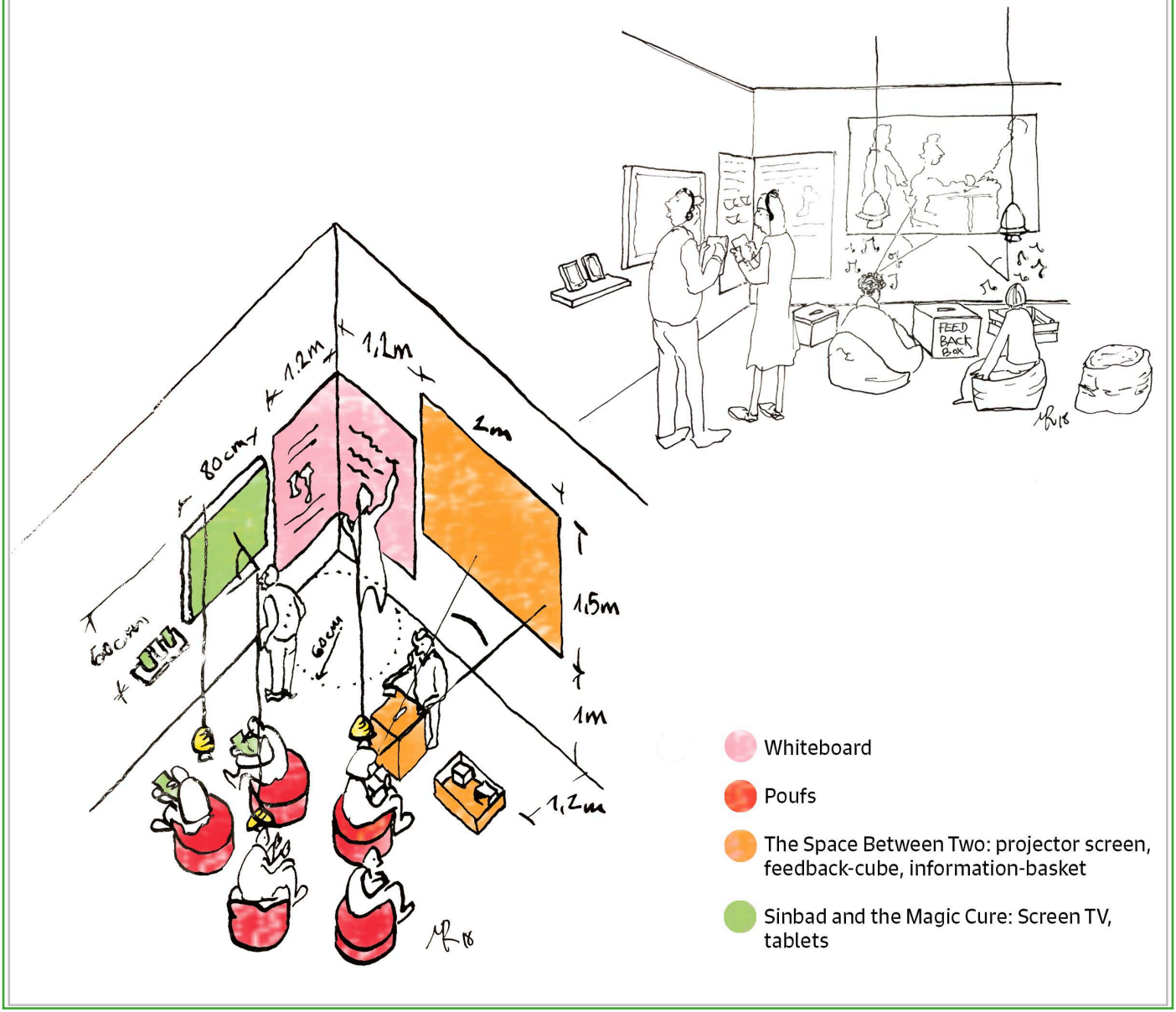
This proposal seeks to establish a dialogue between our research and the public, and to encourage collective reflection on the use of co-design approaches as formulas to rethink the present and reshape the future through democratization of the design process. Co-design foregrounds the participation over any design process of individuals influenced by such a design outcome. In this way, it is used to bring people together from different backgrounds and levels of expertise, to engage in dialogue in order to enact and decide about such a design outcome. Hence, the installation considers collaboration as the thread connecting our two distinct practices – one documenting community-based co-design processes in the Highlands and Islands of Scotland ; another one presenting an outcome (video-game) of her research focused on applying video-games to assist autistic children with auditory hyper-sensitivity in the improvement of their everyday life. Here, we aim to animate interaction between the visitors and the installation, and then invite them to reflect upon our works applied to strengthening communities and wellbeing respectively. We are eager to gather their reflections, so a whiteboard on the wall will prompt visitors to contribute with their reflections making them collective as they will stimulate our installation constantly.

The first part of the installation outlines PhD research focused on transforming community engagement and strengthening people in the decision-making process. A projector (hanging from the ceiling) will display on the wall (projection screen approx. 100") a set of audio-visual narratives in a video format – depicting the reflective drawings used during the PhD research as a tool to capture Calvo's reflections on her experience in the field and her own personal development as a researcher. The drawings are assembles of her immersion as a co-researcher in two co-design projects which are part of Leapfrog, a three-year AHRC-funded research project co-hosted by Lancaster University and the GSA, and other public sector and community partners. The environmental speakers (hanging from the ceiling around the space for reflection) will relay a set of narratives and fragments of some of the interviews from fieldwork to complement the drawings. The space for reflection will also include a feedback-cube and a basket containing information-leaflets and feedback-postcards (inviting audiences to engage in a conversation).

In the second part of the installation a wall-mounted widescreen TV will display the video-game co-designed with experts in autism. Beside the TV, there will be a shelf (60x40cm) with three tablets, with a locking mechanism to prevent them being stolen, (7” approx.) and headphones for the audience to engage with the game – called Sinbad and the Magic Cure. The design of the game has been inspired by the Arabic fairy tale Sinbad from The 1001 Arabian Nights, and combines the Islamic art with the aesthetics of contemporary art. The space will be populated by poufs (between 2-5 units) that can be moved – configuring the reflective space –, and two whiteboard panels, located on the wall, will animate people to draw/write their thoughts constructing a collective reflection, open for input, which evolves with the visitors' participantion.

In addition to The Space Between Two installation, two events will be hosted adding another layer of engagement. To do so, we will facilitate a workshop and a talk – lasting each one about an hour. They will be held on the exhibition space and we estimate between 5-8 participants. The workshop will invite participants to further engage with the co-design process of the video-game, by questioning different aspects of the game. They will play the video-game and then, they will actively participate in a collective reflection about co-design processes. The talk will consist of a storytelling – chronicling a community-based co-design project.

Please use the space below to provide a sketch of the project layout, if applicable. The drawing should indicate ideal positioning with respect to walls, floor space, plinths, works, AV equipment and power requirements.



DETAILED PROJECT INFORMATION

Attach supporting material: in JPEG or PDF format, or a link to Vimeo, Youtube or another website - no more than 1 MB per File. All supporting material must be labelled as such: YourName-1, YourName-2, etc

Supporting material could include proposed or existing work or a combination. Please indicate this in the description. The attachment could be text, image based or a video or audio file.

Title of Work 1 Dimensions if applicable Materials and description File name/ or video link	The Space Between Two (2018) A set of moving audio-visual narratives in a video format (projector; wall/screen 4:3,100"; environmental speakers) – a combination of hand (reflective) drawings and audio fragments of interviews and narratives of the author's experience; storage feedback-cube (white wooden cube, 40x40cm approx.); information-basket (50x30cm approx.); poufs (wicker poufs
Title of Work 2 Dimensions if applicable Materials and description File name/ or video link	Sinbad and the Magic Cure (2017) App Game on tables, Fire tablet (1024 x 600 pixels; 7"; 3 units)
Title of Work 3 Dimensions if applicable Materials and description File name/ or video link	Sinbad Gameplay (2017) Video, 16:9 widescreen TV
Title of Work 4 Dimensions if applicable Materials and description File name/ or video link	
Title of Work 5 Dimensions if applicable Materials and description File name/ or video link	

TECHNICAL CHECKLIST AND HEALTH & SAFETY FORM

MUST BE COMPLETED

Please specify or explain in the text boxes if necessary

	YES	NO
1. Have you had preliminary discussions with the Last Futures Team concerning your project and space requirements?		✓
Not yet.		
2. Does the installation of your works require any special technical support?	✓	
We will need the support of specialised technicians in order to install the Screen, TV, the shelf, the projector and the environmental speakers.		
3. Have you included drawings, sketches, technical data or illustrations of your project?	✓	
4. Have you considered the dimensions, weight and suitability of the work for the venue?	✓	
5. Does the work require to be hung from		
• Walls	✓	
• Ceiling	✓	
• Other support structure		
6. Will the work require additional support?		
• From Wall/ceiling	✓	
• From Floors	✓	
7. Has protection of your works and building been considered?		
• For Access	✓	
• For Egress	✓	
• During the Show	✓	

For points 4 to 7, please explain below if necessary

Point 4: we consider the need to have a space with two wall in perpendicular in order to delimit the space for reflection, yet it might be possible to relate the two installations in other ways.
Point 7: we will liase with the curatorial team the need of further insurance actions. We will need to perform a electrical safety testing and the locks for tablets. We have considered wheel chair

9. Does your work require a Risk Assessment?

Please verify this with the Last Futures Team.
If required, a risk assessment will be completed prior to Exhibition installation.

10. Does your work or installation involve any of the following?

		YES	NO
a.	Flashing lights		✓
b.	Noise/Sound	✓	
c.	Sharp objects		✓
d.	Moving objects	✓	
e.	Fragile objects	✓	
f.	Objects which are unbalanced		✓
g.	Fumes		✓
h.	Flammable materials		✓
i.	Gas		✓
j.	Electricity	✓	
k.	Water		✓
l.	Aerosols		✓
m.	Radio-active materials		✓
n.	Chemicals		✓
o.	Animals		✓
p.	Acid		✓
q.	Smoke		✓
r.	Cranes/Lifting Gear		✓
s.	Roofs		✓

If any of the above apply, please explain below:
It is essential that these are brought to the attention of the Last Futures Team as early as possible

The sounds displayed will be environmentally treated in order to not disturb another installations, and for the benefit of our purpose: co-create a collective space for reflection. Electrical devices have to be well installed in order to prevent harm. Trailing cables can be a trip hazard so need to be secured with rubber mats. The tablets will need to be tested for electrical safety. We aim to animate engagement with our installation and events, hence poufs, feedback-cube and information-basket can be moved around. The tablets are also there for people to play and the

11. Does your work and equipment require insurance?

Please note that while the Schools do have insurance, the policy is unlikely to cover individual work and equipment. You are advised obtain your own insurance.

✓		
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		✓
		✓
✓		

13. EQUALITIES CHECKLIST

This procedure aims to ensure that the Exhibition, Events and interpretation content is considered in relation to a diverse audience, as well as performance participants, be they staff, students and the general public. Please complete carefully, particularly if your work contains explicit content, or content that could be deemed sensitive.

	YES	NO
Getting		
a. Have you considered the suitability of content for different age groups, particularly younger age groups?	✓	
b. In the case of adult content, have you considered signage and placement of works to mitigate potential problems?	✓	
c. If the work could be deemed sensitive, have you considered how to contextualise it for a diverse audience?	✓	
d. Have you considered the accessibility of works for visitors with mobility issues?	✓	
e. Have you considered seated and standing viewpoints for visitors? (e.g. for durational/ video works)	✓	
f. In terms of equalities, content and accessibility, are there any further issues you have considered, or would like highlight?	✓	

We will provide additional Informed Consent Forms to the participants of the two events in order to gather qualitative data for the respective PhD research purposes. We will also provide information sheets before the initiation of the events in order to inform people about the content and purpose of such events.

GSA CODE OF PRACTICE and RCS / University of Glasgow ETHICS POLICIES
If selected, the project will be required to comply with GSA Codes of Practice, as well as Codes of Ethics pertaining to RCS and Glasgow University.
This will be done in coordination with the Co-Directors of Last Futures.

Name of Applicant Mirian Calvo, Hanan Makki **Date** 21/01/2018

Signature Mirian Calvo, Hanan Makki



Figure 4.5. Weir, C. (2018) The Space Between II: installation 1



Figure 4.6. Masimov, J. (2018) The Space Between II: installation 2

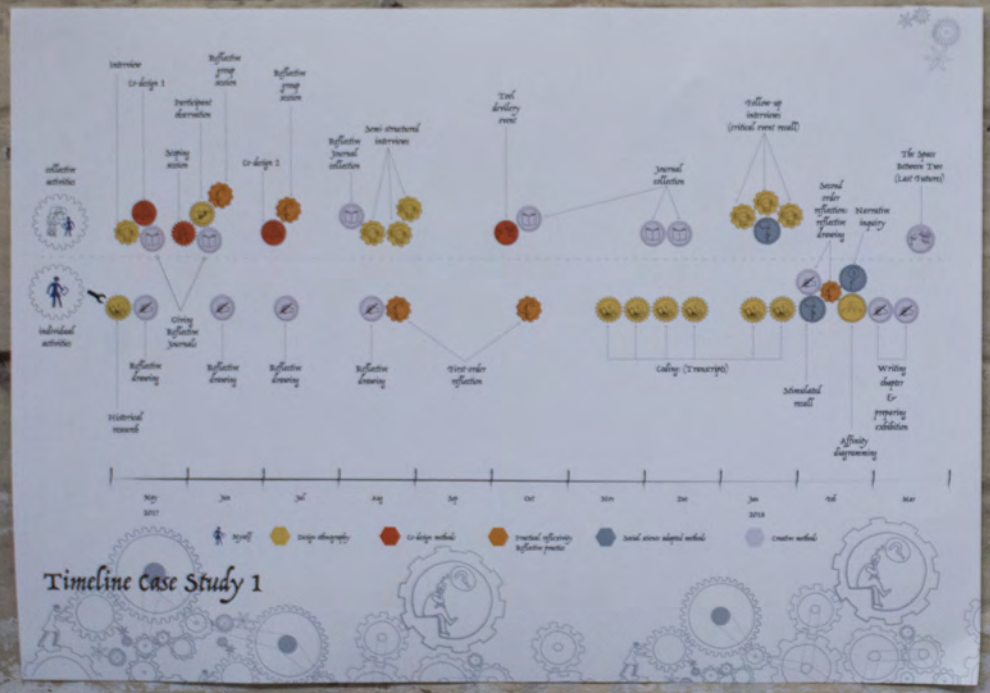




Figure 4.7. Weir, C. (2018) The Space Between II: installation 3



Figure 4.8. Weir, C. (2018) The Space Between II: opening dayday



Figure 4.9. Masimov, J. (2018) The Space Between II: dissemination co-design workshop 1

Figure 4.10. Weir, C. (2018) The Space Between II: dissemination co-design workshop 2





Figure 4.11. Masimov, J. (2018) The Space Between II: dissemination co-design workshop 3



Figure 4.12. Weir, C. (2019) The Space Between III: showcase 1



Figure 4.13. Weir, C. (2019) The Space Between III: showcase 2



Figure 4.14 Weir, C. (2019) The Space Between III: showcase 3

Figure 4.15. Weir, C. (2019) The Space Between III: showcase 4

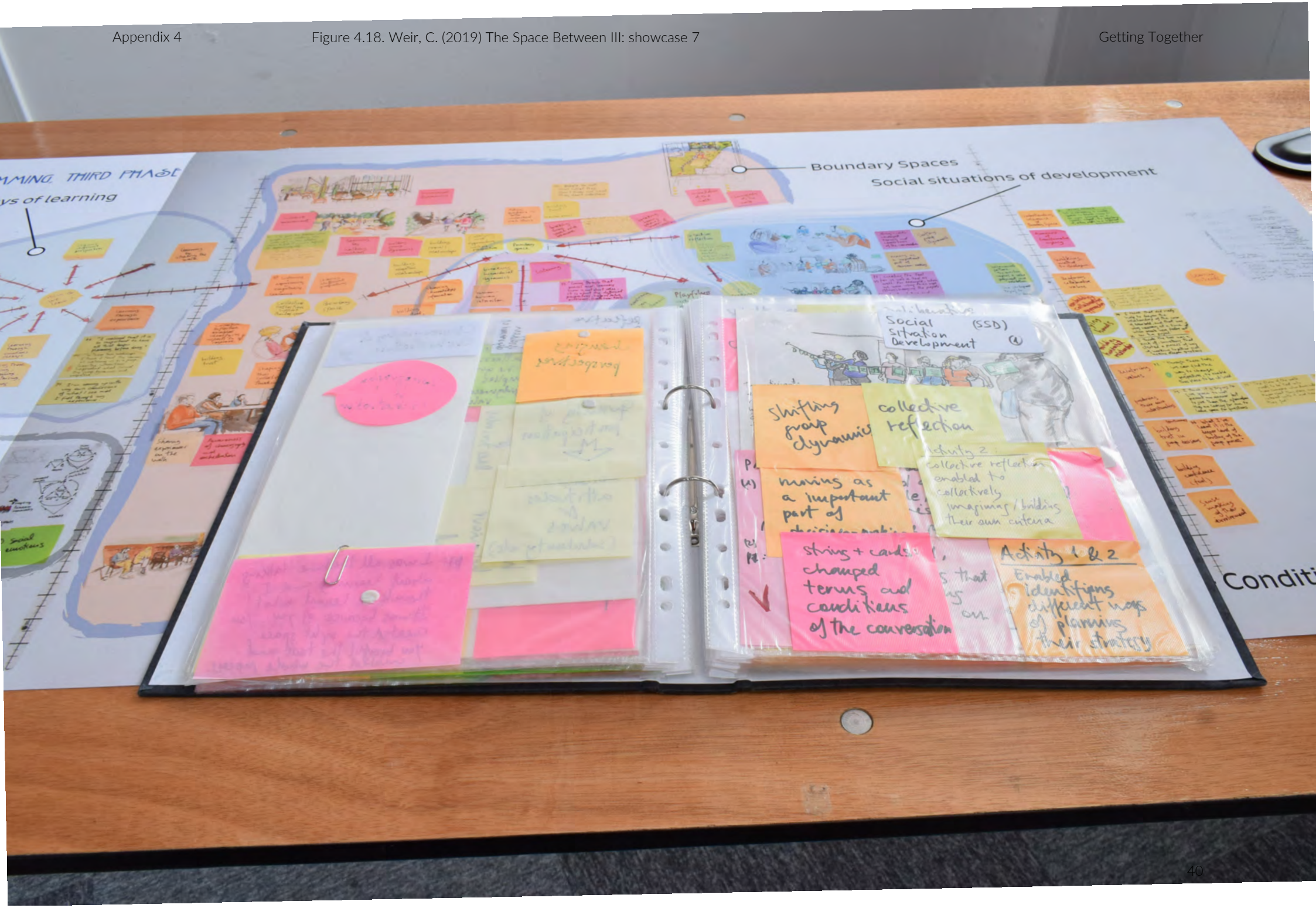


Figure 4.16. Weir, C. (2019) The Space Between III: showcase 5





Figure 4.17. Weir, C. (2019) The Space Between III: showcase 6


Boundary Spaces
Social situations of development
Social situation (SSD) Development
shifting group dynamic
collective reflection
moving as a important part of
string + cards changed terms and conditions of the conversation
Activity 1 & 2
Enabled identifying different ways of planning their strategy

BEEN THERE TOGETHER
at Bratislava Main Train Station

Participatory workshop for a new site-specific content of the game BEEN THERE TOGETHER.

Date and time:
31.5. - 3.6.2018, 10 AM - 6 PM

Venue:
Bratislava - Hlavná stanica, A4 - priestor súčasnej kultúry

Lectors: Mirian Calvo, Eva Možná



BEEN THERE TOGETHER

Figure 4.19. Mikuskova, N. (2018) Been-There-Together brochure

BEEN-THERE-TOGETHER

Mirian Calvo | Reflective session

Nina called me in January 2018 inviting me to collaborate with her to orchestrate and choreograph a collaborative design workshop. Her idea was to explore the physical spaces shaping the main train station in Bratislava and experiment with her 'socially engagement game' called *BeenThereTogether*.

Since that, and through a close-nit collaboration we came up with the flow of the workshop, which we divided in four days. Here we used co-design as the way to invite citizens to engage in a series of design activities towards learning from each other and co-produce shared meanings about the particular characteristics of the train station, with the intention to use that knowledge and develop a new iteration of her game tailored for that specific site.

During the first day we gathered around food to get to know each other and start building group dynamics. We used 'walking' as the method to explore those physical spaces and animate a collective reflection activating all our sensory channels: visual, kinaesthetic, auditory, even our smell. I had developed and tested this way of community engagement during my PhD with another communities in rural areas of Scotland exploring the entanglement between spatial dimensions and societal issues emerged. Here we emphasised an explorative inquiry through the amplification of our senses: first, with an auditory walk during the first day, and then, during the second day we facilitated a deliberative walk unfolding three layers of information: architectural history, cultural and deprivation issues around the life of homeless people. During this walk we used an engagement tool, also developed during my PhD, which adopted the shape of postcards to capture the participants' reflections during the walk. Those reflections served as the raw data that we used in our next activity, a collective reflective session where people shared their perspectives and how they lived the walking experiences. We ended up the second day with the enactment of a collective artistic and activist performance,

occupying the urban public space with a big white banquet. It was fun and that playfulness approach created good group dynamics, and a value-creation process supported by a mutual informal learning.

These dialogues converged into the co-articulation of thematic categories ,which structured the next step of the workshop, the actual collaborative design activities, facilitated by Eva.

	10:00	11:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00
								Opening of the workshop food and drinks		Playing BEEN THERE TOGETHER	Jonáš Gruska - sound walk
31.5.	Reflecting on the game	WALK and TALK Božena, Dodo, Peter		LUNCH BREAK	Priority building	Exploring the Train station	Share your thoughts. Hang it up!	Jürgen Rendl - performance			
1.6.	Eva Možná intro to games	Coffee	Gamification canvas	LUNCH BREAK	Empathy Map	Coffee	Aesthetics, dynamics, components, mechanics	Coffee	Get your feedback		Mirian Calvo - talk
2.6.	Working on the idea	Coffee	Creating test version	LUNCH BREAK	Testing the test version	Results, discussion, reflection	Iteration	New version	Results and feedback		
3.6.											

PRIESTOR SÚČASNEJ KULTÚRY - Karpatská 2, 811 05

- Bratislava Hlavná Stanica, 811 04

BEEN THERE TOGETHER
Workshop 31st May – 3rd June
Bratislava

Flow of activities for Day 2: Friday 1st June

Facilitator: Mirian Calvo

Time	Activities	Tools	Type of activity	Aim
10.00	Welcome and outline of the workshop. **Activity 1:** Reflecting on the game.	Evaluation leaflets on the Been There Together game. Two A1 sheets to cluster the insights on the game: what worked well? What can be improved?	Collective reflective session	Introduce the event of the day; make explicit the purpose of the project; make explicit the benefits for the participants; make explicit that the participants are the experts; raise awareness on informal-mutual learning processes. Give participants time to acclimatise themselves to the environment; 10 min individual reflection answering the three questions on the leaflet: 1) How did you feel yesterday playing the game? 2) What do you feel it worked well? Why? 3) What do you feel it can be improved? / What did not work so well? Why? The rest of the time we will spend collectively reflecting and sharing their insights. We will cluster the insights into aspects that worked well and aspects to improve (based on the game experience previous day).
11.00	**Activity 2:** A Deliberative Walk around the Train Station of Bratislava	A map with a route with 9 spots to explore. Postcards tools: an envelope containing 9 postcards with picture on the front of each spot and on the back free space for the participants to write their	Group based activity: 1.30h walk facilitated by three facilitators (Nina Mik) around nine spots pre-selected from the train station area.	Get to know each other; build group dynamics; create a friendly and relaxed atmosphere between the participants; contextualise the participants within the physical spaces aimed to be introduced in the game and provide specific information related to the selected spots; learn by stimulating all the senses, activate visual, acoustic and kinaesthetic learning processes; break down hierarchies; capture the participants' insights from the walk.

		thoughts during the walk.		
12.30	Lunch time: food and relaxed conversations			
13.30	**Activity 3:** Priority building	Post it notes, sharpies, two A2 sheets for each small group to cluster the insights captured in the postcards of Activity 2	Small group activity: groups of 3-5 people will work together engaging with the postcards of Activity 2	We will meet at the Cultural Centre and divide participants in small groups (3-5) spread around three tables. On each table we will distribute the postcards randomly, so participants on each table will engage with different insights (that may be theirs or not). Participants will spend 45 min clustering those insights into two categories: 1) social interaction; 2) interaction with the environment. Some of the insights may be discard, as the groups will need to come up with their top 5 insights from each category. In the last 15 min each group will spend 5 min presenting their rationale and priority insights.
14.30	Tea break			
14.45	**Activity 4:** Re-discovering the Train Station	Similar postcards as activity 2: Empty postcards (no pictures) to capture the participants' experiences on rediscovering the place. We will provide 3-5 units per person.	Small group based game.	In small groups of 3/5 people, they will be invited to play the game of re-discovering the train station by walking around but without facilitation. Once they find a spot that they like, they are invited to write/draw their impressions of each place. When returning, each group will deliberate about both walking experiences. The aim is to put the in the opposite position - being the ones who discover the spaces through the walk. This will allow them to have the ability to put themselves in the place of other walkers and thus, grasp the two perspectives of the walk. It seeks to gain a deeper understanding about the relevance of a two-way communication in community engagement. Keep motivations high.
15.45	Tea break			
16.00	**Activity 5:** Share your thoughts	Post it notes, pens, A5 postcards (10 units for each group) for the participants to synthesise their top 5 insights (for	Small group activity and collective reflection	30 min small groups will reflect and compare their experiences and redefine their top 5 insights from activity 3. They will make 30 min presenting their changes to the rest of the groups: 5 min presenting and 5 min for others to make questions or add

		each category: social interaction, interaction with the environment)		impressions. Aims: share the participants' impressions about their experience in activity 2 and 4; build common understanding by listening and empathising with the others experiences; set the conditions for learning; analyse and synthesise insights that will inform the consolidation of the top five insights (for each category) that will become the content to integrate in the game in the following day of the workshop.
17.00	**Activity 6:** Hang-it-up!	A5 postcards form activity 5; string and fold-back clips	Collective reflective activity	Invite participants to collectively re-organised the top 5 cards hanging them on a string to keep the participants' motivations high; encourage inclusive group dynamics; collective decision-process. That timeline will be the result of the local knowledge co-produced during the day. It will be a priority plan of the content that is more relevant according to the participants experiencing such physical spaces. This timeline will compile the content!
17.30	Performance at the train station			



Figure 4.20. Calvo, M. (2018) Adaptation of Seeing differently Leapfrog tool

Reflections during the walk,

Write or draw your insights about this spot!



Get in touch: (name/email)

Reflections during the walk,

Write or draw your insights about this spot!



Get in touch: (name/email)

Reflections during the walk,

Write or draw your insights about this spot!



Get in touch: (name/email)

Reflections during the walk,

Write or draw your insights about this spot!



Get in touch: (name/email)

Figure 4.20. Calvo, M. (2018) Adaptation of Seeing differently Leapfrog tool

Reflections during the walk,

Write or draw your insights about this spot!



Get in touch: (name/email)

Reflections during the walk,

Write or draw your insights about this spot!



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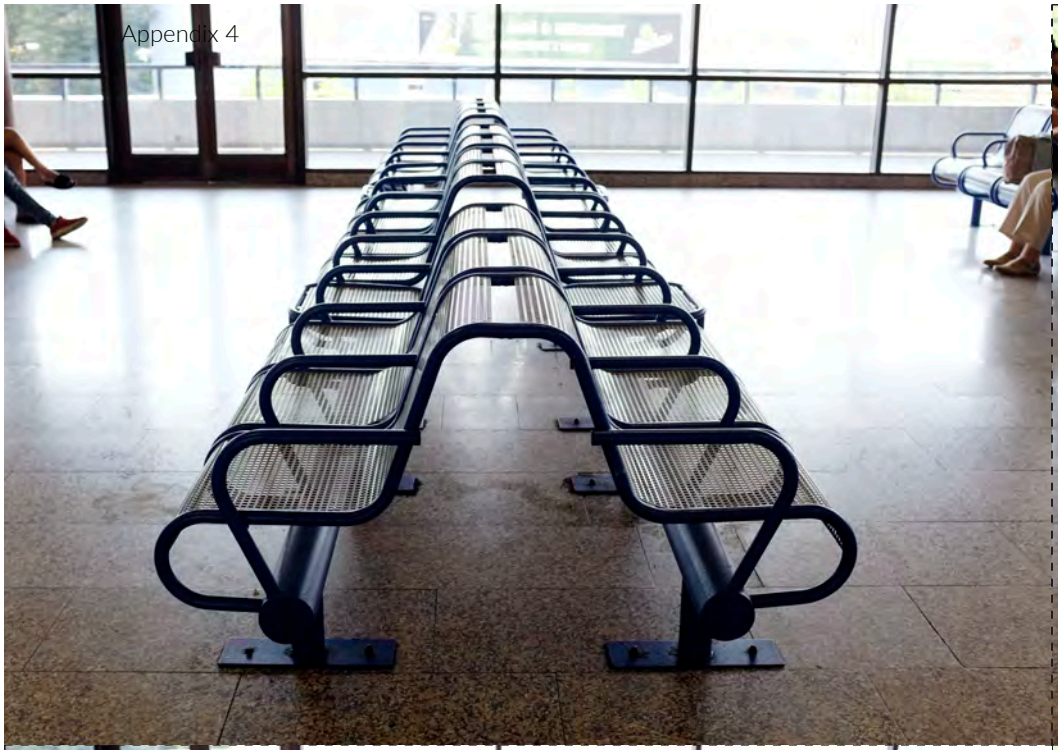

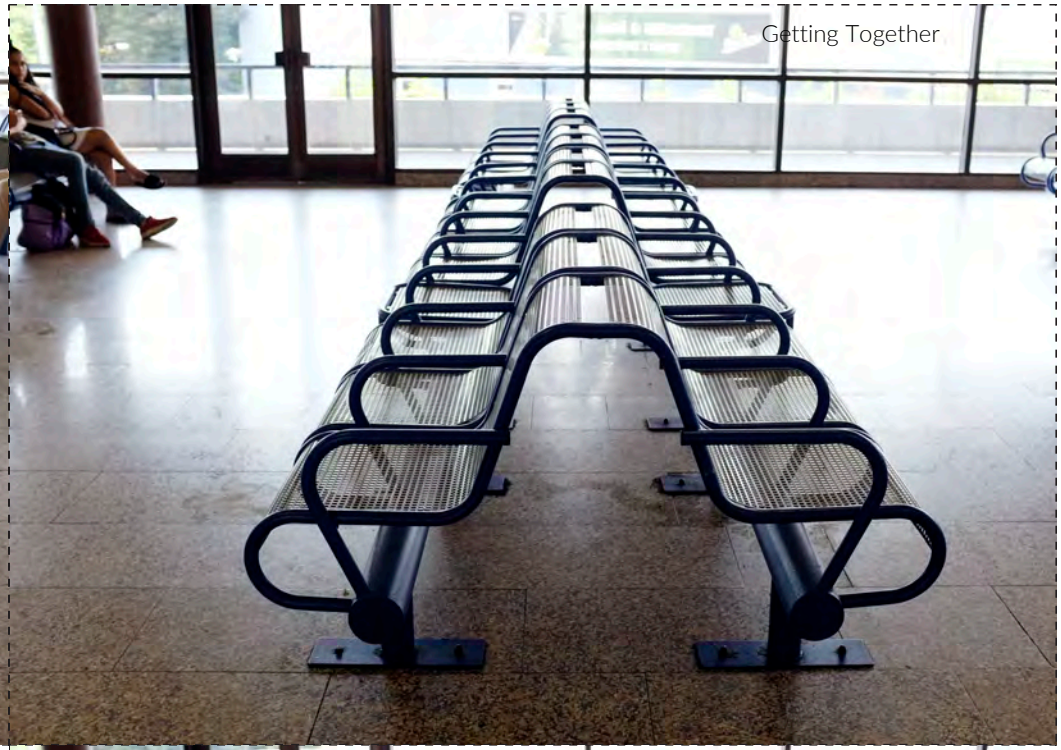



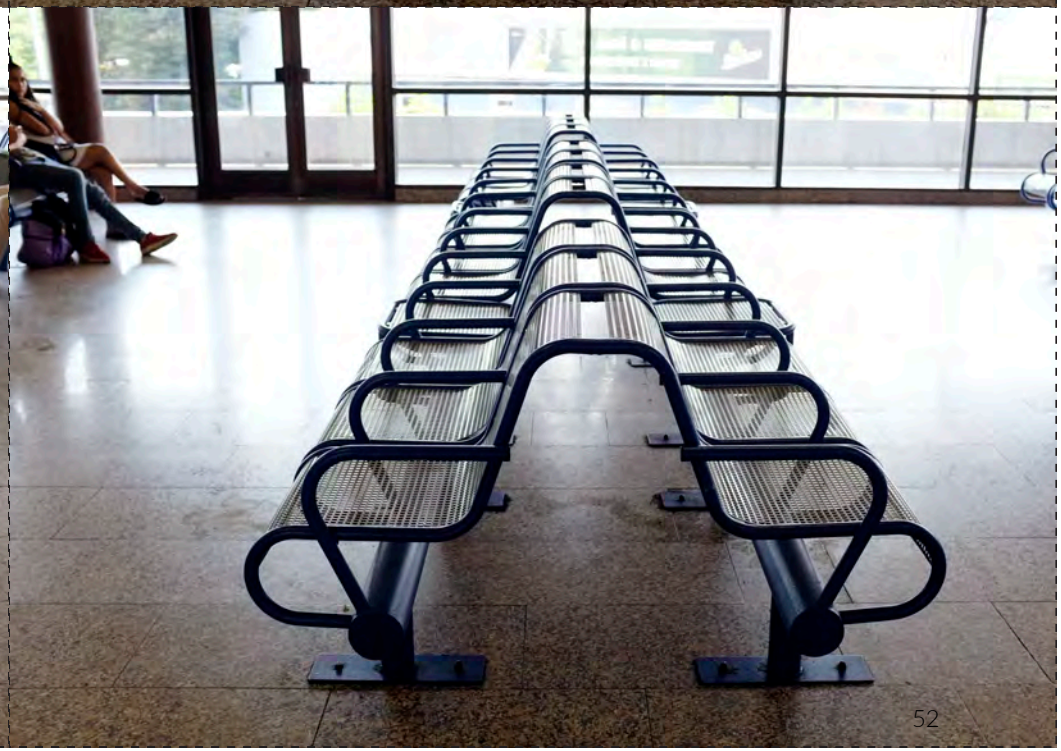

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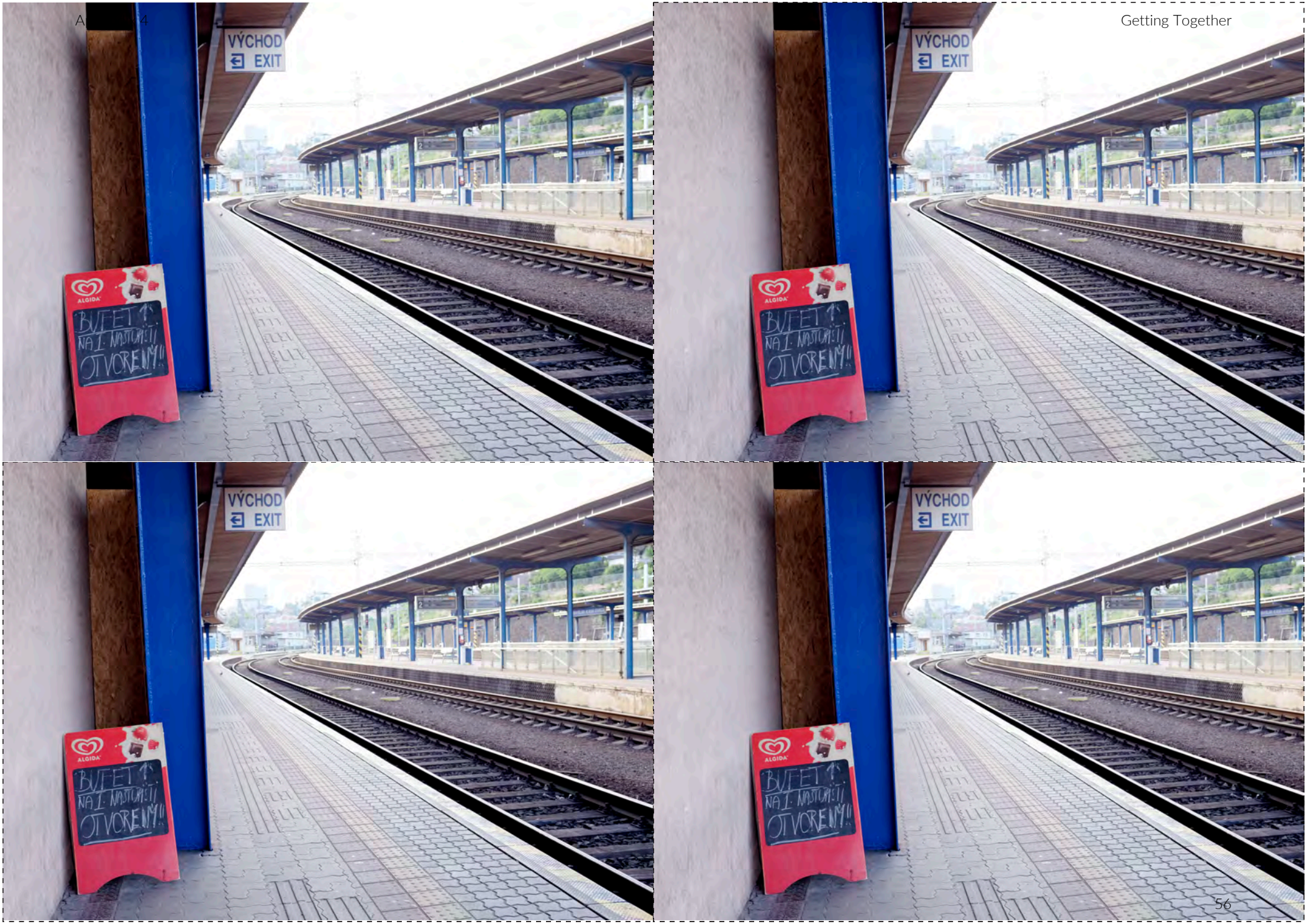
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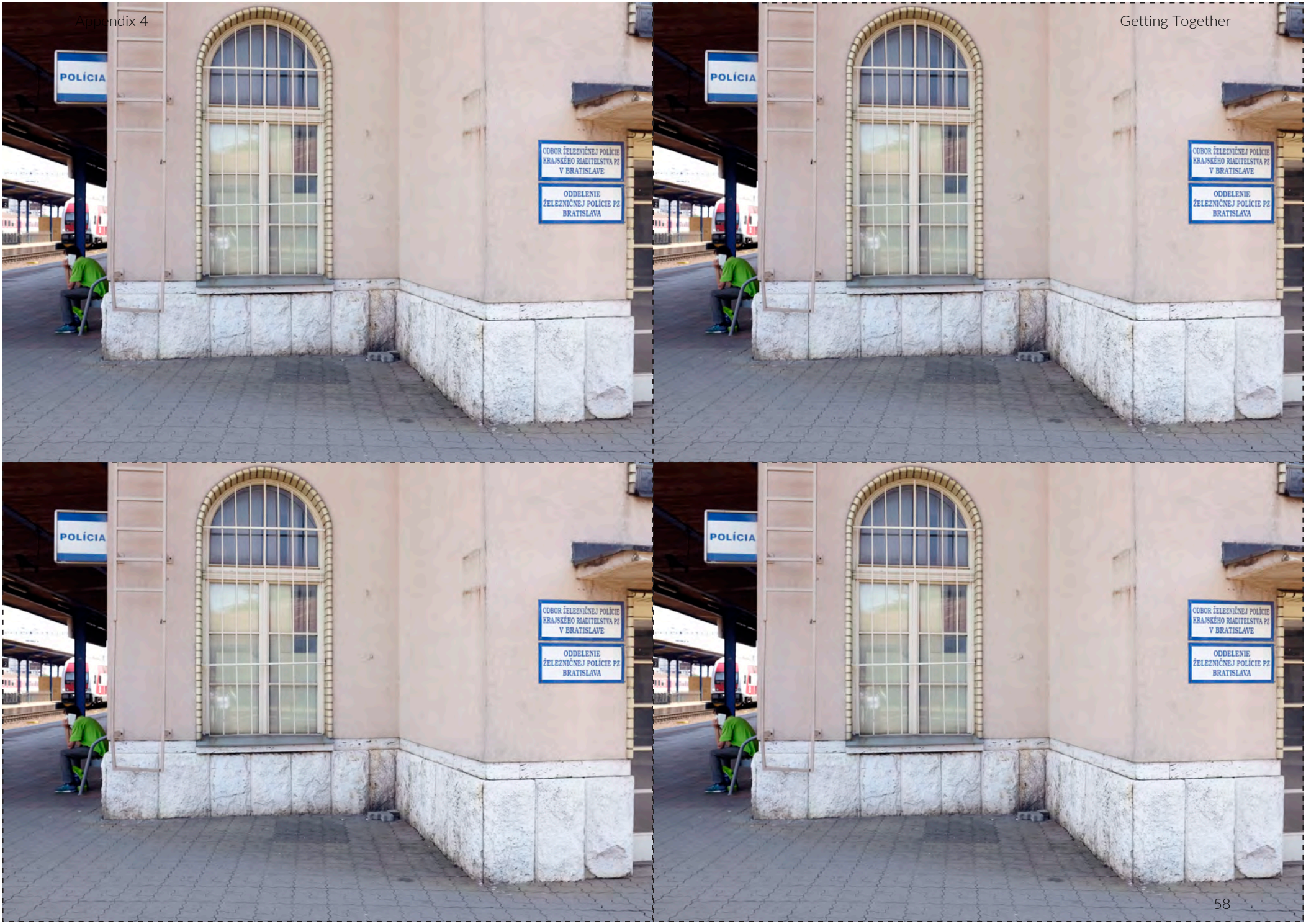
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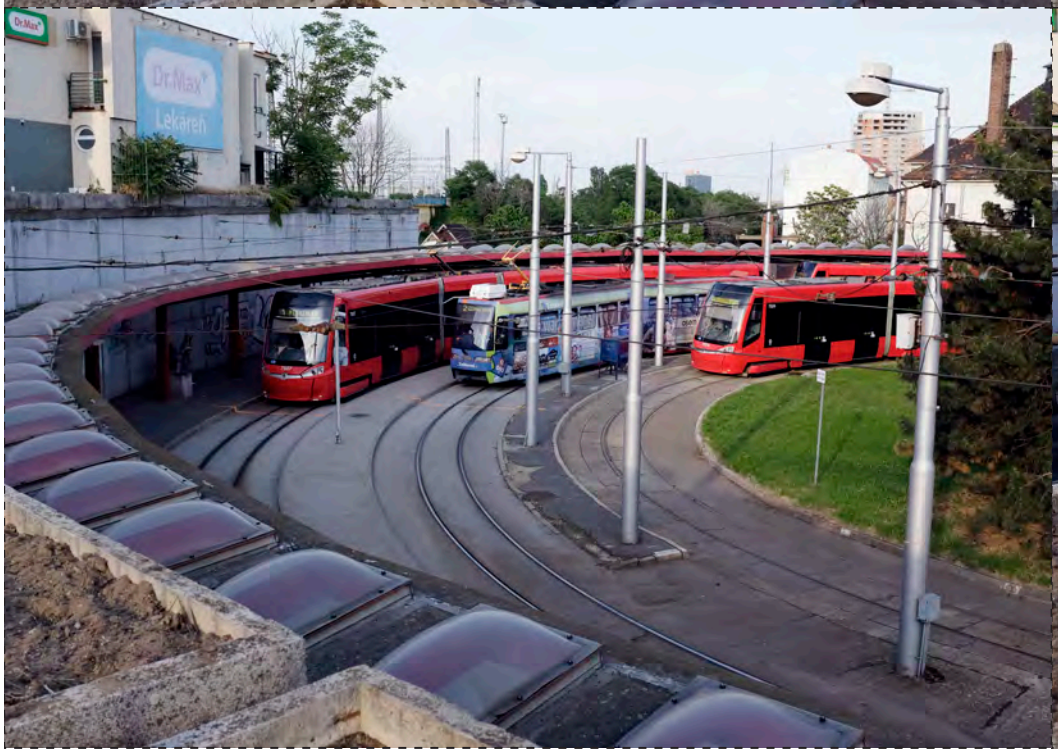
Dr.Max
Lekáreň


Dr.Max
Lekáreň


Dr.Max
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Reflections during the walk,

Write or draw your insights about this spot!



Get in touch: (name/email)

Draw your interactions: within the environment or/and with other people.





Draw your interactions: within the environment or/and with other people.

Draw your interactions: within the environment or/and with other people.





Draw your interactions: within the environment or/and with other people.

Reflections during the walk,

What did you discover in this second walk?
Any surprising insights?

Get in touch: (name/email)

Reflections during the walk,

What did you discover in this second walk?
Any surprising insights?

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Reflections during the walk,

What did you discover in this second walk?
Any surprising insights?

Get in touch: (name/email)



Figure 4.21. Mikuskova, N. (2018) Sounds Walk



Figure 4.22. Mikuskova, N. (2018) Priority Building



Figure 4.23. Mikuskova, N. (2018) Reflective session at Bratislava Train Station



Figure 4.24. Mikuskova, N. (2018) Deliberative Walk



Figure 4.25. Mikuskova, N. (2018) Deliberative Walk, unpacking behavioural patterns



Figure 4.26. Mikuskova, N. (2018) Deliberative Walk, exploring artistic performances

Appendix five: Relevant Gathering Data Documents

5.1 Templates
5.2 Pilot Study
5.3 Case Study One
5.4 Case Study 2

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Except where otherwise credited, the author of this thesis made all the figures, designs and photographs in this appendix.

5.1. TEMPLATES

5.1.1 Field Report Template

CO-DESIGN WORKSHOP 1

Field Report | Project: CS1

Fieldworker: Mirian Calvo (MC)
Setting:
Observation Date: 11/01/18
Observation Time: 17.30
Participants' Bio: To find out what is the
Session Objectives: To find out what is the participant's perspective about his/her involvement in the CS1. To recall his/her memories about the experience and invite the participants to reflect back on his/her learning outcomes/ processes within the participation in CS1.

Entry statement:

Exist Statement:

Observational field notes

Concrete facts/observations	Impressions & feelings	Time

Impressions:

Themes:

5.1.2 Hot Report Template

CO-DESIGN WORKSHOP 1
Hot Report | Project: CS1

Fieldworker: Mirian Calvo (MC)
Setting:
Observation Date: 11/01/18
Observation Time: 17.30
Session Objectives: To find out what is the participant's perspective about his/her involvement in the CS1. To recall his/her memories about the experience and invite the participants to reflect back on his/her learning outcomes/ processes within the participation in CS1.

Participants' Bio	
Entry statement	
Exist Statement	
Impressions	
Themes	
Take-away ideas	

5.1.3 Follow-up Interview Template

FOLLOW-UP INTERVIEW
Field Report | Project: CS

Interviewer: Mirian Calvo (MC)
Interviewee:
Setting:
Interview Date:
Interview Time:
Session Objectives: To find out what is the participant's perspective about his/her involvement in the CS. To recall his/her memories about the experience and invite the participants to reflect back on his/her learning outcomes/ processes within the participation in CS.

Entry statement:

Exist Statement:

Questionnaire

Question	Time
1. How are you feeling right now? 1.1. How do you feel regarding the co-design project (name of the LF project) now that some time has passed?	
2. What did motivate you to take part in the project? 2.1. Were your expectations of the project fulfilled?	

3. I am going to show you some drawings I did from our encounters and I would like you to watch them. What do they say to you? What are your impressions from your experience (participating) in the project? Please, see the PDF file attached to this questionnaire)	
4. What do you feel you have learnt by participating in this project?	
5. In what ways do you think, now, you have learnt throughout your involvement in the project? 5.1. In what ways do you think the tools used during the workshops such as the games helped in your learning? And How?	
6. What are your impressions, now that some time has passed, over the experience of designing something collectively? To be part of a collective design process?	

7. Could you tell me a key moment that you remember you have learnt something new participating in this project? When this happen? Who was there? What type of interaction you had?	
8. In what ways do you think this experience has influenced the way in which you develop your work now?	
9. Do you identify new agencies in the way you perform your activities (work/ perception of your world)? 9.1. Do you identify new agencies in the way you perceive your relationship with the participants that have been involved in the project?	

10. How did you feel using the reflective journal? Any feedback?	
11. Did the experience and the project fulfils your expectations?	

Concrete facts/ observations	**Impressions & feelings**	**Time**

Impressions:

Themes:

5.1.4 Transcript Template

INTERVIEW TRANSCRIPT
Field Report | Project: CS1

Interviewer: Mirian Calvo (MC)
Interviewee: Name (CS1-PX)
Setting: Skype/face-to-face. (Brief description about the physical space and its atmosphere)
Transcript Date:
Interview Date:
Interview Time:

Session Objectives: To find out what is the participant's perspective about his/her involvement in the CS1. Invite participants to reflect on their learning process (if any) during the co-design projects and raise awareness on the informal-mutual learning process; What constitutes learning in collaborative environments where design is used as a vehicle to promote community engagement and social innovation; In what ways the participants learn and in which conditions.
(For the follow-up interviews: To recall the participants' memories about their experience and invite them to reflect back on their learning outcomes/ processes within the participation in CS1).

Entry statement:

Exist Statement:

SECTION 1
Note: add the timing in such parts of the audio considered to be relevant to the session objectives.

Transcript	Time
MC:	
PX:	

SECTION 2
This section is for the interviewer to chronicle here his/her observations about facts and personal impressions happened during the interview that the interviewer might consider relevant to the research focus.

Concrete facts/observations	**Impressions & Feelings**	**Time**

SECTION 3
Brief reflection about the session; conduct immediately after fieldwork.

General Impressions:

Themes:

5.2 PILOT STUDY

5.2.1. Field Notes Visit 1

FIELD NOTES

PROJECT NAME: Pilot case Isle of Mull
RESEARCH QUESTIONS:
How is the context and dynamics of Leapfrog's workshops?
What kind of people does participate on?
What are the challenges they face in their community practices?
What does impact mean to participants?
What are the values and rituals around the workshops?
What aspects of the workshops do influence their everyday life?
PLACE: An Roth Community Enterprise Centre, Craignure. Isle of Mull and Iona.
DATE OF OBSERVATION: 17th February 2016
TIME: 13.00-16.00

Descriptive notes	Impressions & feelings
At 14.45 I arrived to the Isle of Mull after a long travel. I took the train a 10.30 from Queens Station in Glasgow and I arrived to Oban at 13.40. I had to take a train early in the morning, at 4.00. But I fell asleep and when I woke up it was 9.00.	I got angry with myself. It is not normal in me, I said to me. My research team was very worried and they thought that something bad had happened to me. This fact made me feel horrible with myself. I felt the responsibility to respond to the team. In fact at that time, I was still finding my feet within the team. I wanted to demonstrate that I was strong enough to undertake this PhD.
I reached the building in which the workshop was. It is a blue house just in front of the Terminal Ferry in Craignure. Easy to find! Lucky me!	Emotionally I was angry with myself and feeling down. Worry about how the team will react to me.
I sat on the empty chair closest to the door, between noiselessly. R1 and R2 looked at me surprised that was already there.	At the door of the room, I doubted whether to enter or not. The workshop was already running since 13.00 and I didn't want to interrupt the flow of it. However, I thought, I was there to be part of it, so I gather all my courage and entered.
I looked at the space. The room was a bit small, with 4 tables put together in a way that made 2 big tables. On the one I sat down (closest to the door), there were 3 participants and 2 researchers. R2 was facilitating the workshop and R1 was more taking pictures with a camera. She was standing when I arrived. After a while she sat down and started participating in the	I was somewhat altered. After all the pressure to arrive as soon as possible, at last I was there so I started to feel a little better about myself. However, it took me a while to get into the conversation and begin to understand something. It took me a while to start feeling comfortable.

conversation. R1 said hello! And then she introduced me to the participants on that table.	
At that point the group was talking about barriers and opportunities	I just listened to the conversations and steady and slowly I started feeling more relax and focused.
	I felt enough confident to start participating in the conversation.
P1 was sat on my right side. He mentioned that there are social problems among 'indigenous' and newcomers, those who come to live on the island.	
P4 pointed out that they couldn't use digital tools to enhance community engagement because the island has not an internet broadband that enables to work digitally.	
All participants at that table agreed also in highlighting the issue with young people, who leave the isle to study after that, a few people return to live in Mull. They all agreed that this was a serious problem because the demography of the island is increasingly aging.	I thought that this is not good for the regeneration of communities and its sustainability.
P3 was more interested in seeing how to maintain the momentum of a specific community engagement. Ok you can engage but how to make it sustainable?	
P4 talked about how long it takes to be accepted by the locals, to become a local.	
It seems that there are differences of interest between newcomers and locals. The newcomers come to the island attracted by the tranquillity and isolation. According the comments, in many cases, the newcomers do not want to participate in any community activity. Apathy! And locals want to break that isolation with initiatives such as bringing a good broadband. This is perceived as a new gate that connects them with the outside world, opening new possibilities, in the labour market, business and education, especially for youngers.	Anonymity is another theme. People can be intimidated to give his opinion. We're talking about communities with very few residents, where everyone knows everyone. E.g. afraid to disappoint their bosses or relatives
In terms of opportunities, we talked about the ferry company, which plays a key role right now on their lifestyle.	There are possibilities to interact and promote engagement around the ferry infrastructure. Almost everybody uses it and at the same time, there is a place of passer-by: tourists, locals…

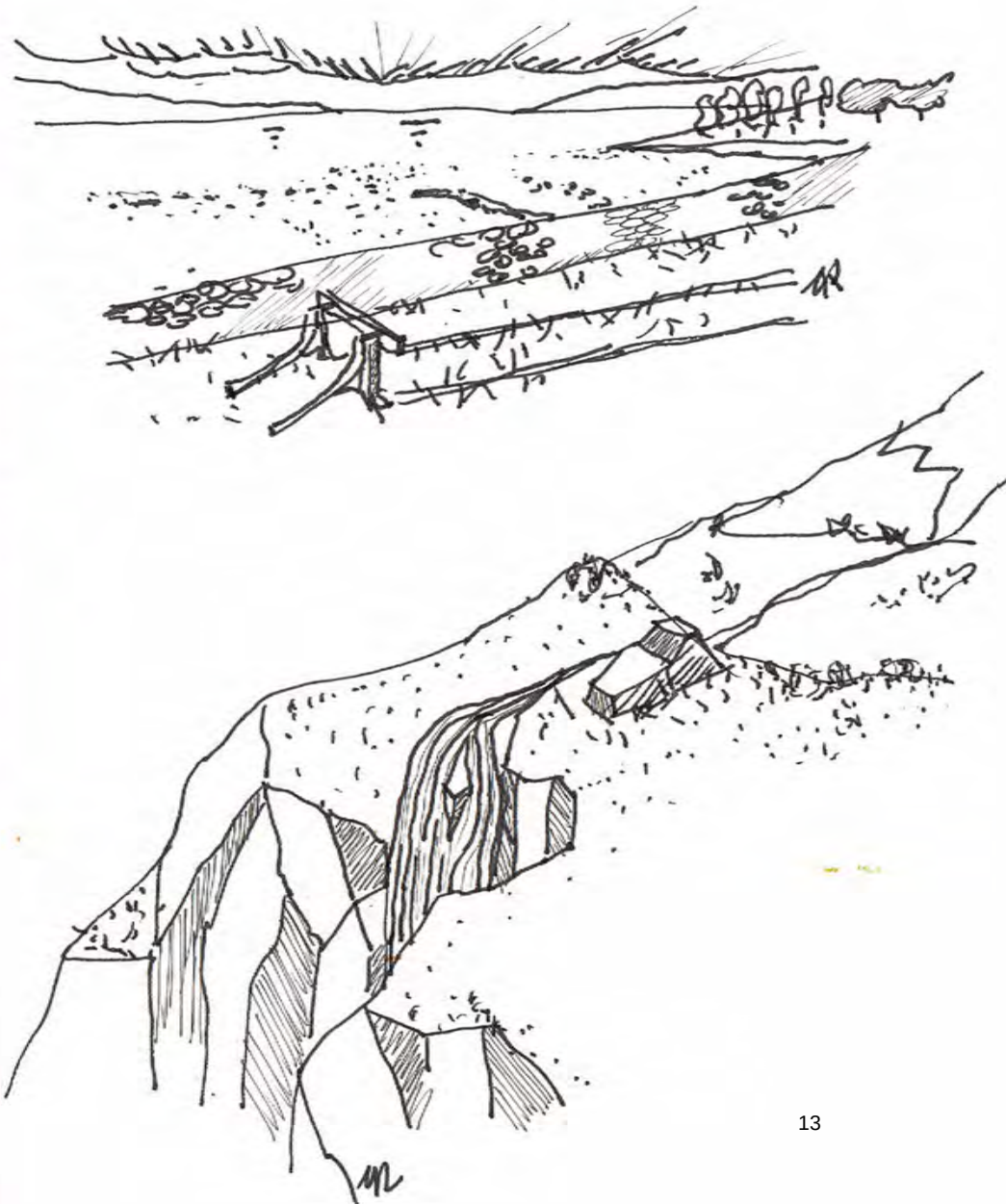
On the break we all took a coffee. Participants continue with the talks. They like talking about challenges!	On the break I could relax a bit more. I talked to all my peers and my fear was gone. They were really understanding with the 'morning incident'. They laughed at the story and made a couple of jokes. Buhff! I felt released.
The second part of the workshop was shorter. Firstly, we all shared the challenges and barriers found on each table. Then we started brainstorming how to transform those issues/challenges into opportunities.	I felt that the participants had different motivations to come to the workshop. They are not working together. They work with their 'community of practice'. For me it was not clear the definition of collective objectives. Then it is going to be difficult to build something big from this point.
	I notice that in the theory the components roles and their relationships are crystal clear, whether in the practice all things are mix-up entailing a greater level of complexity. Indeed, the theory states that it is crucial to negotiate the objectives and motivations in order to drive the project in a good direction. However, in here, things don't work like that.
P1 was proactive and immersed into the flow of the workshop. Yet, P3 and P4 were involved but at some point, they started talking between them. They talked about taking some ideas we were brainstorming there and use them to organise an event.	I also notice that there were different levels of participation. Furthermore, different roles, which entail different ways of participate, different attitudes: enthusiasts, sceptics, strong voices, quiet voices.
	They come to learn how to be creative in their community work. Taking new ideas and use them in their own projects. They are learning from each other but they don't realise. Moreover, it seems they compete among them
After R3, who was facilitating on the other table, summed up the themes that need to be addressed into the second session: 'young indigenous'; 'rapid tools' for engaging with people that have no time to engage; 'event tools'.	

suggests in his book "The eyes of the skin".

The front vision confronts the human in opposition to the world, while the peripheral view and its capacity to blur limits and barriers let people to feel/ locate themselves in the world and being part of it. It is an inclusive vision, while the other one isolates the mind from world. (Let's expand the mind and the world).

5.2.3. Sketches Visit 1

views from the train line. 17/02/2016



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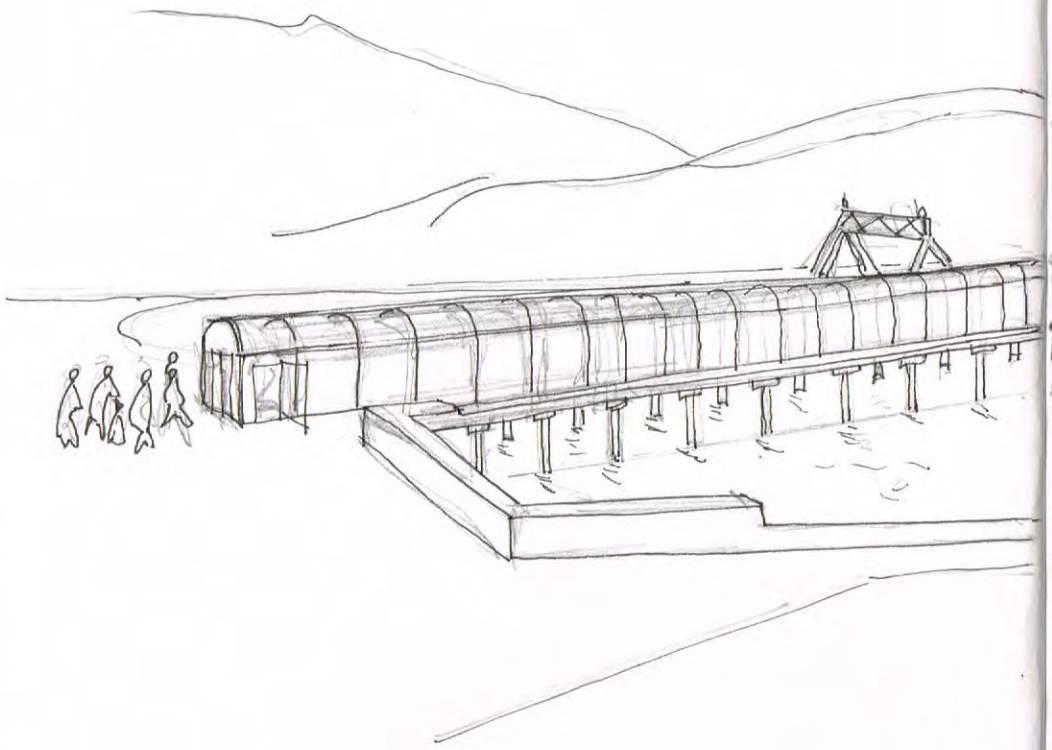
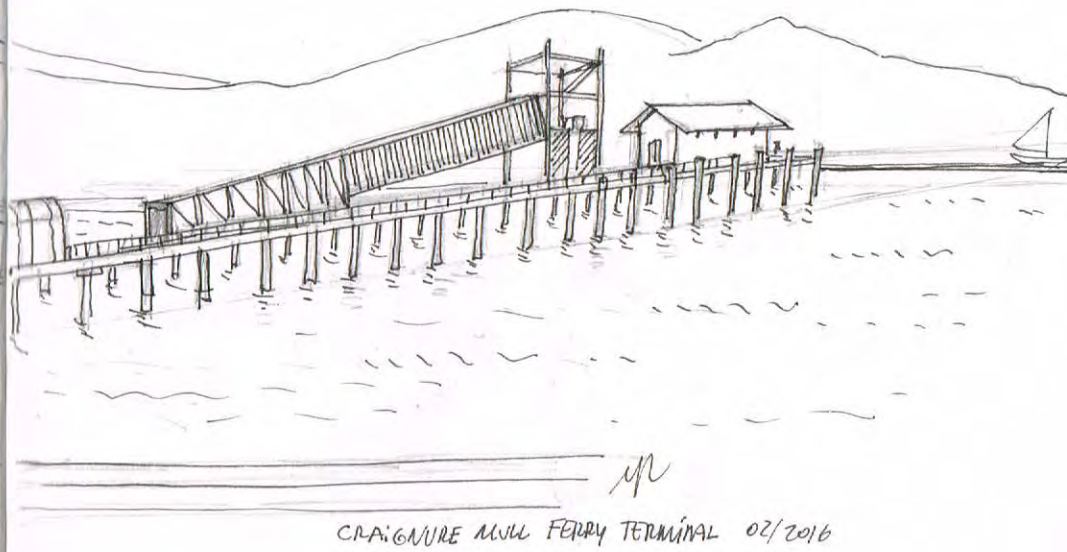
The first workshop to the MPA, peer to peer engagement, was in the Isle of Mull, in the An Roth Community Enterprise Centre, just in front of the ferries quay.





CRAIGNURE MULL FERRY TERMINAL 02/2016



An Roth Community Enterprise Centre
Workshop location.

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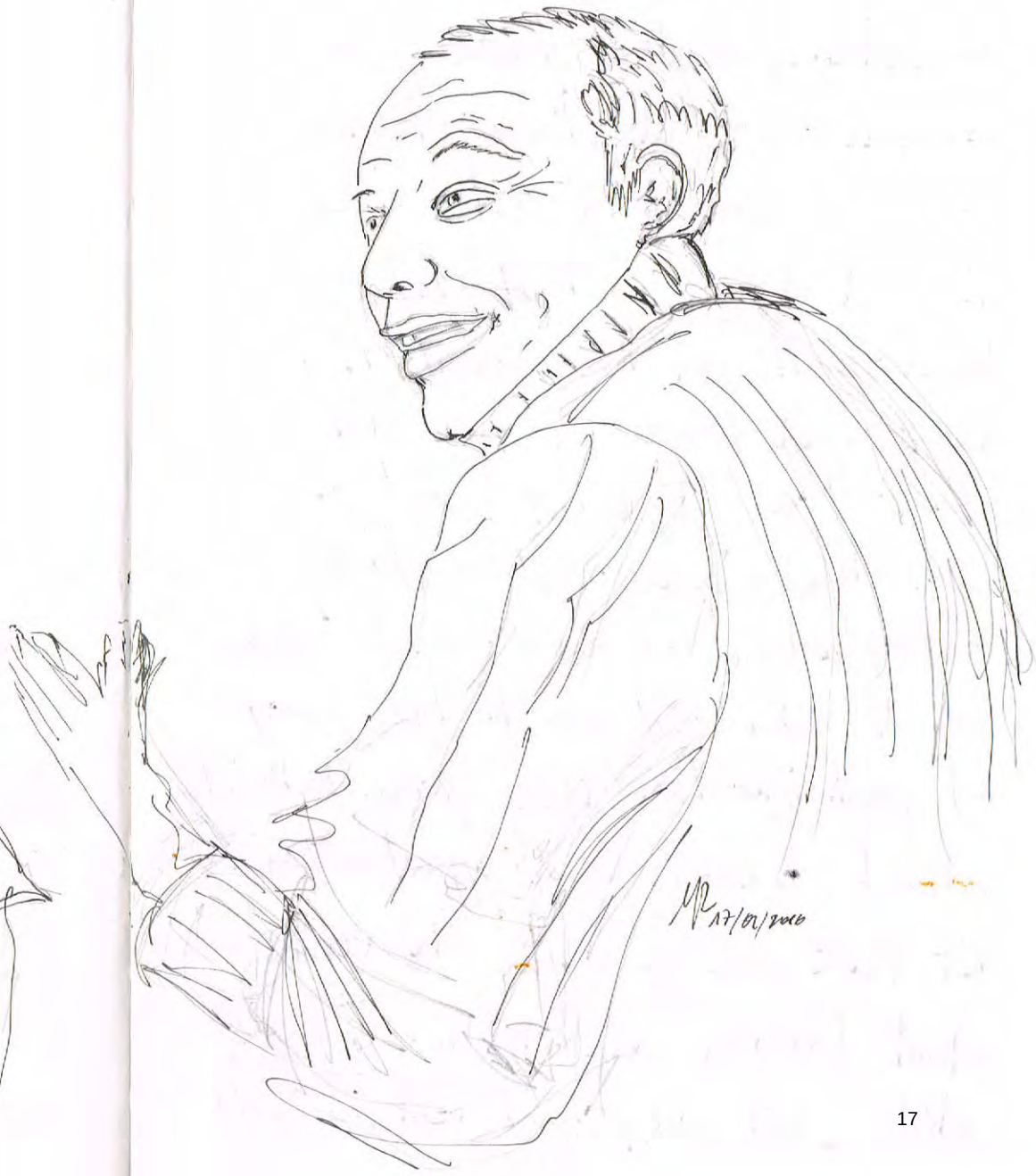
When finally I arrived to Oban it took me less than 5 min to reach the Ferry station (it is so close to the train station). I bought my ticket and 40 min. later I was in the Ferry going to Craigmure. At 14.45 I was in the workshop. Before entering I doubted if I should enter or not because, the workshop was going since 13.00 and I didn't want to interrupt the flow. However, I came to get involved so I decided to enter. I seat down in the first chair I saw free. The room was more less small with two tables. In the first one (closest to the door) there was






17/02/2016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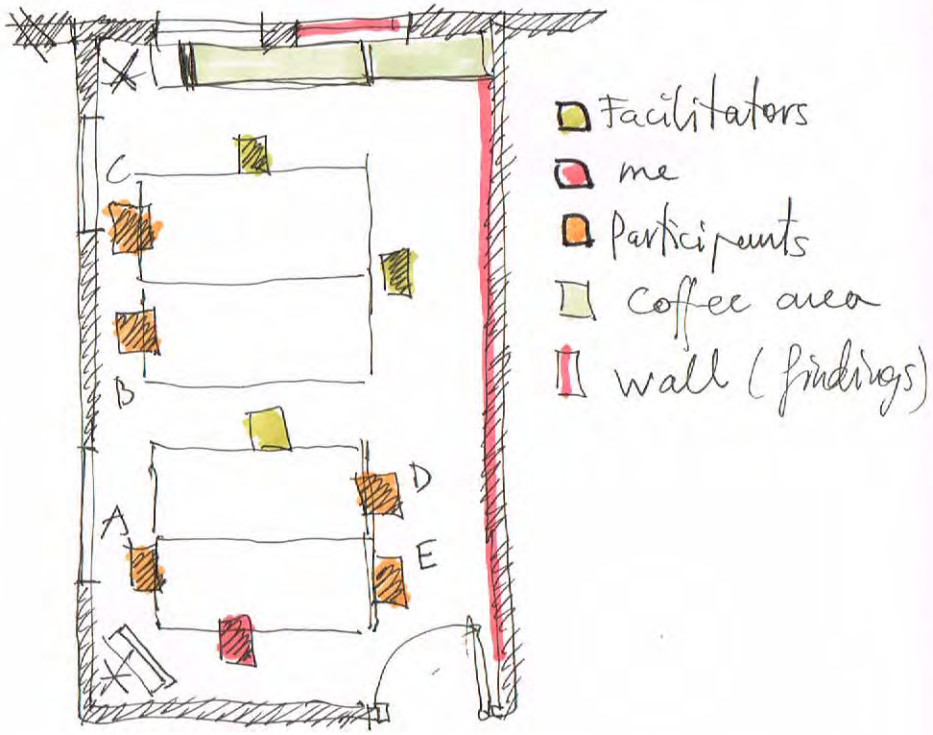

The room was small for the workshop. It was difficult to move around and probably this setting characteristics didn't help in order to make the dynamic more active. In fact the room condiciona mucho. Lo que puedo o no hacer.

accessable?

I introduced myself and what my role was. After that, I asked what she was doing and what expectations she had about the workshop. The conversation was (fluid) fluent. She told me that she is living in the island with her boyfriend who is a "born and bread" from Mull. She is working promoting community engagement around the theme of conservation. She spoke about a conflict between seghe (gabiotas) and ~~pharmers~~ pharmers (mainly those ones with sheeps).

In the meanwhile, (4) four more people came, all of them were in the workshop 1, yesterday. They came steady and slowly, one by one, took a place and then Paul started the workshop. He did a recap about the findings from workshop 1, yesterday.

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I did team with participant A (whom I was talking before starting the workshop). The flow of participation was quiet/quite good in my partner. She used a lot her experience in order to come up with ideas in the brainstorming of tools, although she has never used tools in her job. For instance, in the first idea we had, she used a past experience to remind her that leaflets are expensive and she spent a lot of money in printing them out and after people didn't pay attention to them when handing out. That's base on her experience, she tried other thing, business cards with a nice picture to attract people to collect them and also to keep them. At the same time the card discriminates an idea or a message.


Leapfrog
challenges
opportunities
22/04/16
isle of Mull

2121212121



Isle of Mull, workshop 2. 18/02/2016




co-design ideas
23/04/2016

5.2.4. Analysis Visit 1

CATERGORIES	SUBCATEGORIES	FINDINGS	EVIDENCE
CONTEXT	SOCIAL CONVENTIONS	Locals vs newcomers	P4: "How long it takes to be accepted as a local?" P1: "There are social problems amongst indigenous and incomers." It looks like there are different interests between locals and newcomers.
	Rural conventions?	Rumours	P3: "We need to keep people updated regularly (…) there are a lot of rumours around and so I want to tell people: that is not truth, this is what is happening. (…) That is very common in rural areas."
		Temporary jobs/ seasonal jobs	P3: "There are people that they don't want to engage (…), some people can't get to meetings because they have anothr commitments. A lot of people are working in farming communities, so at this time of the year they are too busy. They are landing. You know, nobody works 95%." P3: "if you have a tourism business you just work in summer time and then take the job off and go on holiday".
		Anonymity	P1: "people can be intimidated to give their opinion" P3: "in rural communities there are few residents and everybody knows each other".
		Apathy	P3: "Some people don't want to participate in the community."
		Sense of belonging	I feel participants feel they belong to different communities, different organisations. In someways it looks like they compete a bit between themselves instead of collaborating together.
	GEOGRAPHIC ISOLATION	The geography influences the type of human settlements. It makes difficult to build infrastructures: internet, roads, electricity, water, sewage systems etc. The geography conditions the lifestyle and the relationships amongst communities. It isolates communities shaping a strong linkage between thecommunity and the place. It also conditions the accessibility to local resources, which are limited, more in a island. Everything is referenced to a particular geographic area or setting.	P4: "The island has no internet broadband, so we cannot use digital tools."
		Lack of opportunities, overall for young people	"Young people leave the island to study and then a few return to live here." The lack of youngers is serious for participants because the demography is increasingly aging. A community needs newcomers to survive, they guarantee the future and its sustainability.
	DIVISION OF POWER	The distribution of the population is a consequence of the geography too. Mull has 2800 inhab, Tobermory 980 inhab. (Census, 2011). No good communitications among the human settlements. Long distance, deficient public transport, no good roads, no gas	P5: "the major bulk of the population live on the top of the island, around Tobermory". P5: "It is a long journey from Tobermory to Fionnphort, it is about 2h driving". P3: "Our roads are terrible because money gets prioritised in other areas of the council." P3: " A big issue here is energy costs… it is so expensive to heat our houses. There is no gas." P3: "There is a council which covers a big area and a bunch of islands. We are a small island. They give priority to more urban council areas. (…) Our services are cut because of other areas of the council." P3: "We have a community council just for Mull. They don't have much power. Then there are all these community groups which do the job!"
	MOTIVATIONS	Participants have different motivations to come to leapfrog's workshops.	P3: "Ok, you can engage but how to make it sustainabe?" I felt that participants had different motivations to come. P1: "newcomers come to Mull attracted by the quietness and the isolation. They don't want to engage in the community." P1: "Indigenous want to break the isolation and bring new opportutinites".
	SHARED MOTIVATIONS	Mull is a conglomerate of communities Participants come to learn how to engage better and to reach more people.	Participants don't negotiate the objectives as a collective in the workshop.
		Informal learning	Participants learn from each other but they don't realise

	RESOURCES	Time is a resource which some people don't have.	
	SPACE		
	DYNAMICS	Within the workshop there are different layers of dynamism. The main dynamic goes around the facilitation, but after there are subdymamics between participants who discuss their own projects in small groups.	
		Expressions of questioning	P4: "Is it worthy to come the worshop of tomorrow?" P5: "What is the main reason to co-design these tools?"
MYSELF	EMOTIONAL JOURNEY	Getting confident	I started to feel a little better with myself It took me a while to get into the conversations I just listened to the conversations and steady and slowly I started participating and engaging. On the break I could talk to my peer and the fear was gone. I felt relised.
		Finding my place as a member of the team	I am still finding my feet within the team
		Engaging with the theory and the practice	I noticed that the theory is more clear. The components and its relationships are clearer, whereas in the practice things overlaps each other and are mixed-up. The degree of complexity is higher in practice.
		Learning to balance responsibility	I felt the resposibility to respond to my team I wanted to demonstrated that I was strong enough to undertake the fieldwork
		Sense of belonging	

5.2.5. Field Notes Visit 3

2525252525

FIELD NOTES 160217-1

PROJECT NAME
Pilot case Isle of Mull & Iona

RESEARCH QUESTIONS
-What is the context and dynamics of Leapfrog's workshops?
-Who participates and why?

PROJECT AIMS
-Explore the role of participatory design in enabling meaningful change within communities.
-Produce deeper understanding about the impact of participatory design.
-Identify and map contextual factors that connect individual and community level simultaneously.

SESSION OBJECTIVES
-Immerse myself as a participant without having any idea of what is going on and without having any assumptions about it.
-Meet participants and let me go with the flow of the workshops.

FIELDWORKER
Mirian Calvo

TYPE FIELDWORK
Observations

PLACE
An Roth Community Enterprise Centre (MICT). Craignure, Mull.

DATE 17 February 2016
TIME 13.00-16.00 (3h)

TIME	DESCRIPTIVE NOTES	IMPRESSIONS & FEELINGS
	P1: P2: P3: P4: P5: P6:	
	At 14.45 I arrived to the Isle of Mull after a long travel. I took the train at 10.30 from Queens Station in Glasgow and I arrived to Oban at 13.40. I had to take a train early in the morning, at 4.00. But I fell asleep and when I woke up it was 9.00.	I got angry with myself. It is not normal in me, I said to me. My research team was very worried and they thought that something bad had happened to me. This fact made me feel horrible with myself. I felt the responsibility to respond to the team. In fact at that time, I was still finding my feet within the team. I wanted to demonstrate that I was strong enough to undertake this PhD.
14.45	I reached the building in which the workshop was happening. It is a blue house just in front of the Terminal Ferry in Craignure. Easy to find! Lucky me!	Emotionally I was angry with myself and feeling down. Worry about how the team will react to me.
	I sat on the empty chair closest to the door, trying to be noiseless. R1 and R2 looked at me surprised that was already there.	At the door of the room, I doubted whether to enter or not. The workshop was already running since 13.00 and I didn't want to interrupt the flow of it. However, I thought, I was there to be part of it, so I gather all my courage and entered.
	I looked at the space. The room was a bit small, with 4 tables put together in a way that made 2 big tables. I sat down (on the closest table to the door). There were 3 participants and 2 researchers. R2 was facilitating the workshop and R1 was taking pictures. She was standing when I arrived. After a while she sat down and started participating in the conversation. R1 said hello! And then she introduced me to the participants on my table.	I was somewhat altered. After all the pressure to arrive as soon as possible, at last I was there so I started to feel a little better about myself. However, it took me a while to get into the conversation and begin to understand something. It took me a while to start feeling comfortable.
	At that point the group was talking about barriers and opportunities	I just listened to the conversations and steady and slowly I started feeling more relax and focused. I felt enough confident to start participating in the conversation.
	P1 was sat on my right side. He mentioned that there are social problems among 'indigenous' and newcomers, those who come to live on the island. P4 pointed out that they couldn't use digital tools to enhance community engagement because the island has not an internet broadband that enables to work digitally.	

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FIELD NOTES 160217-2

PROJECT NAME
Pilot case Isle of Mull & Iona

RESEARCH QUESTIONS
-What is the context and dynamics of Leapfrog's workshops?
-Who participates and why?

PROJECT AIMS
-Explore the role of participatory design in enabling meaningful change within communities.
-Produce deeper understanding about the impact of participatory design.
-Identify and map contextual factors that connect individual and community level simultaneously.

SESSION OBJECTIVES
-Immerse myself as a participant without having any idea of what is going on and without having any assumptions about it.
-Meet participants and let me go with the flow of the workshops.

FIELDWORKER
Mirian Calvo

TYPE FIELDWORK
Observations

PLACE
An Roth Community Enterprise Centre (MICT). Craignure, Mull.

DATE 17 February 2016
TIME 13.00-16.00 (3h)

TIME	DESCRIPTIVE NOTES	IMPRESSIONS & FEELINGS
	All participants highlighted the issue with young people, who leave the isle to study abroad. Then few people return to live in Mull. They all agreed that this was a serious problem because the demography of the island is increasingly aging.	I thought that this is not good for the regeneration of communities and its sustainability.
	P3 was more interested in seeing how to maintain the momentum of a specific community engagement. She said: "OK you can engage but how to make it sustainable?" P4 talked about how long it takes to be accepted by the locals, to become a local (she is a newcomer).	
	Anonymity is another theme. People can be intimidated to give his opinion. We're talking about communities with very few residents, where everyone knows everybody. E.g. afraid to disappoint their bosses or relatives	It seems that there are differences of interest between newcomers and locals. The newcomers come to the island attracted by the tranquillity and isolation. According the comments, in many cases, the newcomers do not want to participate in any community activity. Apathy! And locals want to break that isolation with initiatives such as bringing a good broadband. This is perceived as a new gate that connects them with the outside world, opening new possibilities, in the labour market, business and education, especially for youngers.
	In terms of opportunities, we talked about the ferry company, which plays a key role right now on their lifestyle.	There are possibilities to interact and promote engagement around the ferry infrastructure. Almost everybody uses it and at the same time, there is a place of passer-by: tourists, locals...
15.30	On the break we all took a coffee. Participants continue with their talks around barriers and challenges. They like talking about challenges!	On the break I could relax a bit more. I talked to all my peers and my fear was gone. They were really understanding with the 'morning incident'. They laughed at the story and made a couple of jokes. Buhff! I felt released.
	The second part of the workshop was shorter. Firstly, we all shared the challenges and barriers found on each table. Then we started brainstorming how to transform those issues/challenges into opportunities.	I felt that the participants had different motivations to come to the workshop. They are not working together. They work with their 'community of practice'. For me it was not clear the definition of collective objectives. Then it is going to be difficult to build something big from this point.

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FIELD NOTES 160217-3

PROJECT NAME
Pilot case Isle of Mull & Iona

RESEARCH QUESTIONS
-What is the context and dynamics of Leapfrog's workshops?
-Who participates and why?

PROJECT AIMS
-Explore the role of participatory design in enabling meaningful change within communities.
-Produce deeper understanding about the impact of participatory design.
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SESSION OBJECTIVES
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FIELDWORKER
Mirian Calvo

TYPE FIELDWORK
Observations

PLACE
An Roth Community Enterprise Centre (MICT). Craignure, Mull.

DATE 17 February 2016
TIME 13.00-16.00 (3h)

TIME	DESCRIPTIVE NOTES	IMPRESSIONS & FEELINGS
		I noticed that in the theory, things are more clear. All the elements have a function and also their relationships are pure and clear, whereas in the practice things are mix-up. The degree of complexity is higher. That is why I felt that the collective objectives (the mutual driving-force) was not achieved as the theory suggests.
	P1 was proactive and immersed into the flow of the workshop. Yet, P3 and P4 were involved but at some point, they started talking between them. They talked about taking some ideas we were brainstorming there and use them to organise an event.	I also notice that there were different levels of commitment or participation. I guess this is totally normal. They belong to different organisations and people are thinking in their organisation but they don't see that they could work together.
		They come to learn how to be creative in their community work. Taking new ideas and use them in their own projects. They are learning from each other but they don't realise. There is a feeling of competition?
	After, R3 who was facilitating on the other table, summed up the themes that need to be addressed into the second session: 'young indigenous'; 'rapid tools' for engaging with people that have no time to engage; 'event tools'.	
	The main barriers identified by the group were: -confidence -Why people don't engage in their communities? We also talked about which could be the touch points for a rapid engagement (giving information about community projects or community events, so at least people can't missed them).	I felt that some of the participants have different motivations to come to the workshop. They were there for may diverse issues. In my understanding from the theory, one of the first things to do is to collectively negotiate the intended outcomes, and the point was that I felt this was not done.
16.00	In terms of dynamics, I could say that there is the main activity which consist of the proper workshop. Yet there are many small sub-dynamics, e.g. P3 and P4 planning another event together. At the end of the workshop, P4 asked if it is worthy to come tomorrow for the 2nd session.	I have the impression the P4 has lost her interest in the workshop. Maybe she didn't find what she was looking for or maybe she already found it... it could be the collaboration with P3. I am wondering what are her motivations? Anyway, I don't expect to see her tomorrow...

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FIELD NOTES 160218-1

PROJECT NAME
Pilot case Isle of Mull & Iona

RESEARCH QUESTIONS
-What is the context and dynamics of Leapfrog's workshops?
-Who participates and why?

PROJECT AIMS
-Explore the role of participatory design in enabling meaningful change within communities.
-Produce deeper understanding about the impact of participatory design.
-Identify and map contextual factors that connect individual and community level simultaneously.

SESSION OBJECTIVES
-Immerse myself as a participant without having any idea of what is going on and without having any assumptions about it.
-Meet participants and let me go with the flow of the workshops.

FIELDWORKER
Mirian Calvo

TYPE FIELDWORK
Observations

PLACE
An Roth Community Enterprise Centre (MICT). Craignure, Mull.

DATE 18 February 2016
TIME 10.00-13.00 (3h)

TIME	DESCRIPTIVE NOTES	IMPRESSIONS & FEELINGS
	Today the workshop was a bout collectively co-design 'tools'.	
9.00	We arrived at 9.00. Today the research team consisted of R3, R2, R4 and myself. The plan was that R3 and R2 will facilitate the workshop while R4 and I will be participant-observers. However, R4 and myself found ourselves in an intermediary position between facilitators and participants.	
	When we arrived, surprisingly one new participant was already there, sat down with her computer on and ready! R3 introduced himself and the rest of us (R2, R4 and me) and he also briefly introduced the Leapfrog project to P7.	It was easy to perceive that P7 is a self-motivated and enthusiastic person. I thought it could be good to start a conversation with her.
	P7, R4 and R3 started talking. I waited a bit observing how she behaved, I wanted to make sure P7 was comfortable with a lot of researchers around. I asked in which projects she was involved and she replayed to me very nicely, so I decided to sit down right next to her and make me friend of her. She told me that she is a newcomer who came to Mull to live because her boyfriend is a local who left the island to study higher education and after that they decided to come back. So she came with him.	After 10 min, I felt she was OK and I started approaching her from the distance. I introduced myself and my role in the event. After that, I asked what she was doing and what expectations she has about the wrk. The conversation was fluid. She is working promoting community engagement around conservation. She works for an organisation called Glengorm Castle? She mentioned a conflict between farmers and birds?
	The room was small to conduct the workshop comfortable, although today we were less people. It was difficult to move around the two tables located on the centre (see map behind).	I feel the room didn't help in order to run a more active workshop. The space limited a lot the type of collective activities and the movements of people, which I consider really important when working together because one needs to be able to see what the others are doing in orde to understand and be able to participate. The first thing to participate in to be able to assimilate the information, if not you are out of the co-design process. The space conditions a lot what it can be done or not. Assuming that is a process that seeks to be creative and be able to open the creativity of people who might not consider themselves creative people, that room didn't help.

FIELD NOTES 160218-2

PROJECT NAME
Pilot case Isle of Mull & Iona

RESEARCH QUESTIONS
-What is the context and dynamics of Leapfrog's workshops?
-Who participates and why?

PROJECT AIMS
-Explore the role of participatory design in enabling meaningful change within communities.
-Produce deeper understanding about the impact of participatory design.
-Identify and map contextual factors that connect individual and community level simultaneously.

SESSION OBJECTIVES
-Immerse myself as a participant without having any idea of what is going on and without having any assumptions about it.
-Know what these communities think.

FIELDWORKER
Mirian Calvo

TYPE FIELDWORK
Observations

PLACE
An Roth Community Enterprise Centre (MICT). Craignure, Mull.

DATE 18 February 2016
TIME 10.00-13.00 (3h)

TIME	DESCRIPTIVE NOTES	IMPRESSIONS & FEELINGS
10.10	Four more people entered while I was talking to P7, all of them from yesterday's wrk. They came one by one, took a seat. After 10 min waiting for another possible participants, R3 started the workshop. He did a recap about the findings from yesterday. The findings were: - Two difficult communities to reach: 1)Young natives (between 10-30 y/o) leave the isle for studying or because of the feeling that there aren't opportunities on the island, so they go elsewhere. There are two types of people in this sense, those who leave and those who stay (different perspectives, different interests). 2) Indigenous. Locals who belong to the island from generations. The conflict is related with the newcomers, people from outside Mull who come seeking peace and quiet environments, apparently most of them are retired people (from England?). The main difference between these two communities is the income (money). -Tool ideas: 1) Viral tool 2) Rapid tool 3) Event tool	
10.30	Once the objectives for t he s ession were clear for everyone, we divided in 3 groups to start co-designing following the flow marked by R3. On the table close to the food, R4, R3, P4 and P5 worked together; P7 and myself in other one; and finally R2, P1 and P6 in the third one. My group had a really good feeling, we were positive and creative imagining things that probably would be awesome to make it real but a bit expensive. Nevertheless we came up with good ideas such as the 'event tool' which basically was about using the planning of an event as a way to promote community engagement by the delegating tasks.	The flow of my group was quite good. At the beginning I needed to put some examples of what we could propose as a way of suggesting all the possibilities that we could imagine. After that, P7 took the idea very fast. She used her past experience as a resource for generating new and fresh ideas. The concept of engagement tools is something that maybe is too much technical for them. Indeed, when asking if they had previous experience working with engagement tools, most of people said no, however they did, such as using leaflets, surveys, flyers, business cards and things like that. The point is that they don't call them 'tools'.

FIELD NOTES 160218-3

PROJECT NAME
Pilot case Isle of Mull & Iona

RESEARCH QUESTIONS
-What is the context and dynamics of Leapfrog's workshops?
-Who participates and why?

PROJECT AIMS
-Explore the role of participatory design in enabling meaningful change within communities.
-Produce deeper understanding about the impact of participatory design.
-Identify and map contextual factors that connect individual and community level simultaneously.

SESSION OBJECTIVES
-Immerse myself as a participant without having any idea of what is going on and without having any assumptions about it.
-Meet participants and let me go with the flow of the workshops.

FIELDWORKER
Mirian Calvo

TYPE FIELDWORK
Observations

PLACE
An Roth Community Enterprise Centre (MICT). Craignure, Mull.

DATE 18 February 2016
TIME 10.00-13.00 (3h)

TIME	DESCRIPTIVE NOTES	IMPRESSIONS & FEELINGS
11.00	So she used her past experience during our brainstorm of 'tools'. E.g. in the 'rapid tool' she remembered that she printed out once leaflets which were very expensive and she handed out to people, but they didn't pay attention and most of them threw to the bin. After that, she printed business cards with a message and a nice pic to attract people and she said that it was more successful.	P5 is questioning the point of this wrk to the facilitator. It looks like that he is having a kind of internal contradiction, as if he was questioning his perspective. R3 is explaining him that the main idea is to design tools which are able to help them (participants) to achieve their motivations or objectives (supposed negotiated yesterday in the wrk)
11.30	Each team spent half an hour to brainstorm on each of the three themes (tools rapid, viral tools and event tools). I worked all the time with P7. In the last half hour, between 10.30-12.00 my team and R2's team were tired so we decided to stop brainstorming and share our ideas between the two teams (we were sharing the same table, so it was easy and we didn't disturb).	The flow of the workshop today was much better that yesterday, or at least I feel it was better. Obviously there are many things that could help me to have this impression. Firstly, the fact that today I wasn't angry with myself. On the contrary, I was very comfy, relaxed and excited at the same time. Secondly, we were less people in the room and therefore we could move a bit better in the space.
	In the meanwhile, R3's team continued brainstorming ideas. By sharing our ideas, we realised that we have many ideas very similar to each other.	
12.00	We stopped to have a break and have some lunch! Free food is always a good resource to have when running events. It is a good gesture offering something in exchange from taking their ideas and efforts.	The lunch was a good moment to talk to the others participants who were in the other table. I observed P4, her attitude from yesterday was totally different. She was more active during this morning session.
12.30	After regain strength w ith s andwiches a nd coffee we continued with the workshop. By the way, P4 invited R4 and me to a coffee from a coffee shop nearby to our place. P4 said that the coffee in that site was very good and insisted on having us. I went with her to help her bringing the coffees. It was then when she was interested in knowing more about myself beyond the workshop and she ask me: "So where are you from?"; "Ahhh Galicia, it has to be beautiful!". We basically talked about my family and how was my country. Then I asked if I could interview her at some point of my research. She said yes! The work ended with a half hour session in which each team shared their best ideas.	I approached her to see if this time she allowed me to establish relationship with her since yesterday she was pretty sharp with me, do not know why? And this time was really easy to build the rapport, it looked like if she was another person from yesterday. Maybe yesterday she was tired, or had a bad day. This reminds me that people not always have the right mood to participate and we need, as researchers working with people, to be flexible and patient. Important to be comprehensive! We hung on the wall ideas and explain them one by one. After each explanation we had a conversation about the idea, trying to improve it or see its possibilities. In the end, among us, we decided what were the ideas that had more potential to move forwards!

FIELD NOTES 160505-1

PROJECT NAME
Pilot case Isle of Mull & Iona

RESEARCH QUESTIONS
-What is the context and dynamics of Leapfrog's workshops?
-Who participates and why?

PROJECT AIMS
-Explore the role of participatory design in enabling meaningful change within communities.
-Produce deeper understanding about the impact of participatory design.
-Identify and map contextual factors that connect individual and community level simultaneously.

SESSION OBJECTIVES
-Know what these communities think.
-Understand participants' motivations and the division of roles within their communities.

FIELDWORKER
Mirian Calvo

TYPE FIELDWORK
Observations

PLACE
An Roth Community Enterprise Centre (MICT). Craignure, Mull.

DATE 05 May 2016
TIME 14.00-17.00 (3h)

TIME	DESCRIPTIVE NOTES	IMPRESSIONS & FEELINGS
	P1: P2: P3: P5: P6: P8: P9: . Two missing P4, P7.	
14.10	The 'Tool Sharing Event" started at 14.10 approx. Seven people turned out. Four of them are working at MICT: P1, P2, P3 and P6. P5 is collaborating in another organisation which is almost starting called Wild Mull which has to be with conservation and biodiversity on Mull and its resources. P8 is new. R3, R5 and P9 met before, I believe from another Leapfrog activities.	Apathy is unnatural quality of human beings. People want to participate. They will participate if the participation is easier. A good community engagement depends on three aspects: inclusion and diversity; quality of public deliberation; and the impact.
	R3 introduced me to the participants and explained my role today as an observer. After he did a 10 min presentation about the tool sharing event and how it would be displayed. Afterwards, R5 started explaining the first tool: the leaf stickers and the 2D graph that can be used to conduct a public consultation about what citizens think about a particular community project.	
14.30	After that, she explained the 'event planner tool'. Until now, participants don't talk, they are very concentrated in the explanations.	I believe, R5 is a bit nervous talking today. She looks with her eyes for R3's support (I guess).
	The room is the same one as the last two times we came. There is food and hot drinks displayed on the same place. Again I feel the room is too small for trying to be more creative. Also I feel it is difficult for me to move around the table in order to observe all the scenario, from all angles. I mean, I can make it but I need to disturb the participants who are focused on the tools.	After the workshop, talking to R3, I realised how hard it is to find a space in which to carry out our activities and also expensive. I don't know why, but it was a surprise to find out that we needed to pay for renting the room. I mean, it is normal I guess, but I thought that it was more kind of mutual collaboration between Leapfrog and its community partners, so I assumed that they helped us to run the workshop using their facilities for free. The public space on this island is rare. There are no public facilities that Leapfrog can use for free to run activities.
	R3 is now explaining another two tools, the 'fast chips question' and the 'tools for planning'. P3 asked how much would be to download and use the Leapfrog tools. This surprised me... They didn't know all this stuff is free?	I can see how people are getting really interested as the researchers enter into the explanation of the tools. People like a lot the 'chips-tool'. They are really surprised about the outcome of the last co-design wrk.

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FIELD NOTES 160505-2

PROJECT NAME
Pilot case Isle of Mull & Iona

RESEARCH QUESTIONS
-What is the context and dynamics of Leapfrog's workshops?
-Who participates and why?

PROJECT AIMS
-Explore the role of participatory design in enabling meaningful change within communities.
-Produce deeper understanding about the impact of participatory design.
-Identify and map contextual factors that connect individual and community level simultaneously.

SESSION OBJECTIVES
-Know what these communities think.
-Understand participants' motivations and the division of roles within their communities

FIELDWORKER
Mirian Calvo

TYPE FIELDWORK
Observations

PLACE
An Roth Community Enterprise Centre (MICT). Craignure, Mull.

DATE 05 May 2016
TIME 14.00-17.00 (3h)

TIME	DESCRIPTIVE NOTES	IMPRESSIONS & FEELINGS
	P3 loves the chips tool! R3 said that all Leapfrog tools are free to download any time from our website. He said that it is a research project, "we are not consultants, we do research"; he said. P3 is happy to hear that but still wants to know how much could be the cost of printing or manufacture? R3 said about £30 or something like that? I didn't get it. Now she is talking to P8 about the tools.	P3 and P8 looks like they met before this event. They talk and exchange many glances!
14.40	P1 asked if the chips tool could be manufacture in mas production, I mean, make a big number and then reduce the price. P9 added to the conversation. Four people engaged in the conversation right now. The other three are thinking how it can be used. P2 and P6 have a notebook and they are writing a lot. They don't talk but write a lot. I believe this is a good indication.	This tool (chips) like a lot in general. It looks like that P6 and P8 are interested in the planning tools.
14.45	Now we are divided in two groups. R3, P3, P5 and P8 have moved to the next room, a room with a rounded table. This room is small but with two rooms it is easier for me to move around the tables, although I just can be in one room observing.	
	I moved to the rounded table room with R3's team. The chips tool is really welcome to all participants. Now they are thinking together in which kind of events they could use the chips and how to use them. P3 and P8 are really actively participating in the discussion about the chips tool. P5 is being less participative, I believe because he is more sceptic and he thinks things twice before buying an idea. P3 is really enthusiastic about this idea. I had the change to interview her before and I can see she is a enthusiastic person with strong beliefs about what she does.	They are building the use of the tools together. I mean, they are negotiating collectively the meaning of each tool. They are transferring knowledge to these new tools. This makes me think if as Activity Theory suggests, these engagement tools that Leapfrog brings today could be considered 'cultural new tools". Tools that bring a new way of doing community engagement... They accumulate this new way of engage and therefore could be transform engagement activities /practices. I am wondering to what extent these tools in the practice can really contribute significantly to transform the practices of community engagement. What I can tell is that all these participants come looking for learning different ways of engagement. It is truth that it looks like, from my previous observations and interviews, that although all come to learn the same stuff, they come for various motivations, which mainly consists of convince or advocate (persuade is a strong word?).

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FIELD NOTES 160505-3

PROJECT NAME
Pilot case Isle of Mull & Iona

RESEARCH QUESTIONS
-What is the context and dynamics of Leapfrog's workshops?
-Who participates and why?

PROJECT AIMS
-Explore the role of participatory design in enabling meaningful change within communities.
-Produce deeper understanding about the impact of participatory design.
-Identify and map contextual factors that connect individual and community level simultaneously.

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FIELDWORKER
Mirian Calvo

TYPE FIELDWORK
Observations

PLACE
An Roth Community Enterprise Centre (MICT). Craignure, Mull.

DATE 05 May 2016
TIME 14.00-17.00 (3h)

TIME	DESCRIPTIVE NOTES	IMPRESSIONS & FEELINGS
15.15	Now they are debating a bout t he p ossible u ses for the 'planning tools'. P5 asked if R3could put an example to better understand how to use these set of tools. All agree, they say that it is easy for them to see it if we provide an example to open up their minds? P8 says that she is going to run a consultation event on Saturday!	Ouch, this a good opportunity for me to tray to do some shadowing of this participant. I am going to try to build the rapport and see if I can be invited.
	P8 wants to use the planning tools for her event but she says that probably she may not have time to prepare, there is not time. Then I offered my help in the event, so I could stay and observe what is a community event on Mull.	For my perception, these participants want to convince people. It looks like they want to learn how to 'persuade' people with their ideas. They seek to convince people that their community project is relevant to them and so they need to support them somehow. This component of convincing is an inner motivation, it comes from very inside the nature of these people.
	Now they are talking about the community-cafe, apparently a very usual practice on the island since I heart about it from two interviewees. It consists of setting a table and a bunch of chairs and bringing people to come, I guess they will offer coffee for free and then they talk about their community projects in order to consult what the residents think about many things related to their projects.	Listening to this group of people, I came with a possible division of roles based on the degree of participation and enthusiasm: 1)Active and pro to community engagement 2)Supportive 3)Supportive passive 4)Against passive 5)Actively against
	Now they are collectively brainstorming how the planning tools could be adapted for P8's event. I left my role as an observer and I started engaging in their discussions... It is difficult be there just watching and don't get involved anyway. P3 says "the planning tools could be used for targeting the right people" and P8 adds "yes we can, but we also can use them to see what other groups of people are missing..." And P5 says "we could use the planning tools to develop a list of desirable people and when it comes the time to organise an event, we can call them".	It looks like that this is a training session for them. Participants learn together how the tools can be used. They are doing it together. One participant expresses an idea and the rest start adding layers of ideas, combining them and collectively creating a structure of meaning related to the tool. Are they building new knowledge? P3 is asking for examples or a guideline about each tool again. This tells me that they want to be trained or at least learn. What does desirable people mean? I guess people who are considered experts in certain areas, or maybe volunteering people... I may need to ask P5.

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FIELD NOTES 160505-4

PROJECT NAME
Pilot case Isle of Mull & Iona

RESEARCH QUESTIONS
-What is the context and dynamics of Leapfrog's workshops?
-Who participates and why?

PROJECT AIMS
-Explore the role of participatory design in enabling meaningful change within communities.
-Produce deeper understanding about the impact of participatory design.
-Identify and map contextual factors that connect individual and community level simultaneously.

SESSION OBJECTIVES
-Know what these communities think.
-Understand participants' motivations and the division of roles within their communities

FIELDWORKER
Mirian Calvo

TYPE FIELDWORK
Observations

PLACE
An Roth Community Enterprise Centre (MICT). Craignure, Mull.

DATE 05 May 2016
TIME 14.00-15.00 (3h)

TIME	DESCRIPTIVE NOTES	IMPRESSIONS & FEELINGS
15.30	Now we are talking about the 'raffle tool' which consists of a small paper with raffle shape and three sections: one contains a question (which is the question you want to ask the citizenship) and after responding you deposit in a box, which makes sure that the response is anonymous. The other two sections are to fill with the contact detail of both the interviewer and the interviewee, which after that they will exchange in order to get in touch.	All participants like this tool too because it is simple and at the same time stems from the community engagement culture, you know, festivals, school fundraising and things like that.
	P3 wants to use this tool in the community of Ulva Ferry. She wants to get more people involved and she thinks that this tool could help her. She is talking about in the project she is working around conserving the school in that area which has dramatically been losing students. Now there are 8 students. They are now talking about how well it works adding free food in community events as a lure to attract people.	They are sharing ideas about the tools in their real community projects. I am thinking that nothing is free. Free food and free drinks is a good way to prepare people psychologically to enter in the right mood to be willing to respond our questions. We offer free food because we want them to help us, we want to know what they think. Anyway, free food is a great engagement tool.
		For P5, the main motivation to come to Leapfrog wrks is to learn how to engage with more people, how to reach more people, not just the usual ones who are always participating in any consultation process. He likes a lot the raffle tool. He is smiling and actively talking a lot. At the beginning he was more quiet, thinking and analysing the tools. He is a participant who always challenge the facilitator with interesting questions.
15.50	We moved to the other room with R5 and the other participants. We are going to share our fi ndings and opinions about the tools presented today. R5 started summing up the talk with P1, P2, P6 and P9. Then it was R3 who did a recap. He talked about the good and constructive feedback from the session and he is looking at how the tools can be adapted and improved. He is inviting people to take the samples and use them in their own practice.	I am feeling tired... I a m not a ble to pay more attention to all the dynamics happening together. I can imagine that participants s hould feel tired to o. I th ink so , I am looking to their eyes and I can see it. It seems that P3 is sleepy, although she is making efforts to follow R3's speech. P6 the same. P9 is in between his mobile and the conversations. He is probably the one that looks fresher. P5 is tired, I can see it through his eyes. P8 looks fresh too, she follows the conversations.
16.40	This ends a bit earlier, which is good because it has been a n intense session and people have to run to take the ferry to go back to the mainland!	I am going to interview P8 and confirm my involvement in the Saturday's consultation event! Feeling exhausted but excited at the same time!

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FIELD NOTES 160507-1

PROJECT NAME
Pilot case Isle of Mull & Iona

RESEARCH QUESTIONS
-What is the context and dynamics of the Tobermory community?
-Who participates and why?

PROJECT AIMS
-Explore the role of participatory design in enabling meaningful change within communities.
-Produce deeper understanding about the impact of participatory design.
-Identify and map contextual factors that connect individual and community level simultaneously.

SESSION OBJECTIVES
-Know what is the context of community engagement on Mull.
-Understand participants' motivations and the division of roles within their communities

FIELDWORKER
Mirian Calvo

TYPE FIELDWORK
Observations

PLACE
Tobermory Harbour, Isle of Mull.

DATE 07 May 2016
TIME 13.00-15.00 (3h)

TIME	DESCRIPTIVE NOTES	IMPRESSIONS & FEELINGS
12.00	I arrived to Tobermory taking the bus from Craignure. It takes about 1h to reach Tobermory. The buses are matched with the timetables of the ferries, which a good thing. I was expecting less collaboration between the companies but after I understood that the buses depend a lot on the ferry. The buses arrive by ferry to Mull early in the morning and sleep in Oban. I passed by Salen and I could make me an idea of the size of the village.	Salen seems to be a built environment quite dispersed. It is a post office and some fishing business on the sore of the sea.
12.50	At 12.00 I arrived to Tobermory harbour. I had 1h before meeting P8, so I decided to look for a nice coffee to awake. Walking through the main street, I found a poster announcing the event 'Party on the Path, 2-4pm'. I also found a church with another poster saying 'free coffee and cakes' so I went in. A lovely grey old woman approached me and asked me if I wanted a coffee or a tea. The place is the same one in which the priest preachs. There were six different hom-made cakes. Another young woman engaged in a conversation with me. She asked me things like where are you from? Spain, ohhh, what do you do on Mull? bla, bla. There were two main tables with about 10 people sit down taking coffee and chatting. I sit down in one table and I engage in the conversation. A retired English couple from Leicester were discussing about education, they were tourists. The people left and I helped to a family and the priest to clear the space. Then, I said goodbye and went t the harbour. It was time to meet P8.	Right at the beginning I felt a bit nervous or I was excited for being able to be there? mmmm a bit of both.
13.00	When I reached the hasbour I asked on the Aquarium for P8, her office is upstairs. Finally I found her outside setting a gazibo. She introduced me to her collaborators, amongst them it was P3. I went with her to her office to leave my computer and my backpack.	I felt that P8 was not comfortable having me there. I felt she was feeling assessed. So I decided to talk to her directly. In her office I said to her if she was feeling a bit uncomfortable with me there, I told her that I was there to see how it looks like a community event on Mull, that she shouldn't feel intimidated for me. She responded that it was truth that at the beginning she was feeling a bit like assessed but now she was more relaxed to appreciate that I was there just to be part of the event and help her out.

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FIELD NOTES 160507-2

PROJECT NAME
Pilot case Isle of Mull & Iona

RESEARCH QUESTIONS
-What is the context and dynamics of the Tobermory community?
-Who participates and why?

PROJECT AIMS
-Explore the role of participatory design in enabling meaningful change within communities.
-Produce deeper understanding about the impact of participatory design.
-Identify and map contextual factors that connect individual and community level simultaneously.

SESSION OBJECTIVES
-Know what is the context of community engagement on Mull.
-Understand participants' motivations and the division of roles within their communities

FIELDWORKER
Mirian Calvo

TYPE FIELDWORK
Observations

PLACE
Tobermory Harbour, Isle of Mull.

DATE 07 May 2016
TIME 13.00-15.00 (3h)

TIME	DESCRIPTIVE NOTES	IMPRESSIONS & FEELINGS
	The 'Party on the Path' consisted of a celebration for the inauguration of the new path which ends in a stairs leading up to another road that was disconnected, this what I understood.	I believe it took me about 1h to be accepted by P8 but also for the rest of the people setting their stands.
13.40	P8 introduced me as her assistant after a while. Once the rapport of trust was established, she confessed to me that it was the first time that she was about to conduct consultation. She is a project manager carrying out community projects for the Tobermory Harbour Association (THA) in which her main duties were related more with budget, applying for funding and kind of administrative tasks. So she was nervous about the event. Her job today consists of asking people about what they think about her project. Her project is building some facilities on the south side of the harbour, where the path inaugurated today ends. The idea, as she told me, is to continue with the path and build some facilities complementing services for Tobermory. She asked me what did I think about her stand, she also asked me for support about how to display the posters with the different proposals. I tried to transmit calm and help her as much as possible.	The P8's project is called 'Aros Waterfront Regeneration Development'. At the end of the harbour, going south, there is a park called Aros. The consultation proposes the rehabilitation of a house that looks abandoned in the middle of the waterfront and there are diverse alternatives for its function: bunkhouse or cafe/tearoom. There is a proposal for sports activities: such as a climbing wall and something called 'Go Ape tree top adventure'. There is also a proposal to build an Heritage Centre, and to include water taxi services. People have three colour dot stickers: red means your first option, blue the second one and green the third option. So they can stick which proposals they like the most. This tool didn't work really well and I believe it was because it was not well displayed, the posters were in the dark part of the gazebo, difficult to see for the people.
	The event has various stands set up by different organisations. There are the scouts and guides who are all children and teenagers; and a stand for an organisation which undertakes scientific research about the sea and its species. They have a boat and go sailing in summer with volunteers to do their studies. One volunteer there told me that. After there is an stand in which is P3 showing the Ulva Ferry project and I believe they are doing some consultation too. At the end of the area is the P8's gazebo. She has one table with dolls, which are her daughters' donation. She has planned to raffle them to the children. She has another table for children to paint ideas for her project and another area with questionnaires and the posters.	It gives me the impression that she is watching me as an expert in community engagement and consultation. I thought that the best way I could help her was giving her confidence and security that everything was about to be fine, as well as make her feel that she could delegate anything to me. She knows everybody in town, so she wants make happy to everyone. As she told me, this her first motivation, apart from the fact that she is working today... Is it a contradiction?

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FIELD NOTES 160507-3

PROJECT NAME
Pilot case Isle of Mull & Iona

RESEARCH QUESTIONS
-What is the context and dynamics of the Tobermory community?
-Who participates and why?

PROJECT AIMS
-Explore the role of participatory design in enabling meaningful change within communities.
-Produce deeper understanding about the impact of participatory design.
-Identify and map contextual factors that connect individual and community level simultaneously.

SESSION OBJECTIVES
-Know what is the context of community engagement on Mull.
-Understand participants' motivations and the division of roles within their communities

FIELDWORKER
Mirian Calvo

TYPE FIELDWORK
Observations

PLACE
Tobermory Harbour, Isle of Mull.

DATE 07 May 2016
TIME 13.00-15.00 (3h)

TIME	DESCRIPTIVE NOTES	IMPRESSIONS & FEELINGS
	P8 brought her family: her two daughters and her husband. The same with P3. Well I guess, everybody comes in family. It is a family event, although there are also tourists. There is a stand with free food and drinks at the other side of the area, close to the Aquarium building. P3 is serving ice-cream in that stand. There are a lot of children there in a queue waiting for their gelato. The food was amazing, there were lots of delicious things, yummy!	People almost came together, between 14.00 and 14.30. Suddenly, when I look at the people, I would say we were about 100 people all together in this outdoor space, at the edge of the sea. There wasn't raining, lucky us!
	Two old women came and asked P8 what this about. She engaged with them telling all about the proposals and asking for participating. The women responded that they were tourists. Then P8 said to them that she was interested in knowing their opinion as tourists who are incresingly coming more to Tobermory and they may use the facilities too. So the tourists sit down and filled out the survey. After this, a lot of people came and most of them filled out the survey.	I interviewed an English couple who are retired living in Tobermory. The man practiced as a doctor on Mull for a while. He said: "Tobermory community is strongly tight, nearly everybody participates in the community. They understand the sense of community and because in way they embrace you when you arrive, suddenly you are involved in the community doing thing for the others, as well as the others do for you. They know that they cannot survive in this place without the others, they need each other."
14.45	At about 14.45 three people standed up the stairs from the Aquarium, which is a very good natural stage to call for attention. They had a microphone. Firstly, a man talked about the THA and all the great things that they have been achieved since 1987 when he founded this association with another volunteers. After a woman that I believe she is a representative of the Argyll and Bute Council, talked about the good job done to improve Mull and so on. Finally P10 talked, she is a project officer and she has been in charge of the path project, so she explained how challenged it was to come up with the project and make it into fruiction. Then, the man and the old woman went together to the path and the woman cut the red ribbon making official the inauguration of the path. I interviewed also P10, after her speech. And then I went to say goodbye to P8. I asked if I could get my backpack, which I left in her office. She gave me her key, and said to me to go alone, she was busy, and get the key back to her. So I did, I got my stuff and gave her the key. We decided to keep in touch.	What I noticed is that people were a bit reluctant to listen to these three people their sort of political speech, obviously, it was not a political proper speech but it was the kind of, at least for me, because it is all about: how great we are and how great it is the work we do for our community, so we are awesome! At the end of the event, P8 was totally relaxed and I believe happy to having me around. She delegated to me her gazebo at some point she had to sign in the choir for the inauguration ceremony. There were also a pipe band, all students of Tobermory high school. P8 told me that she would like to invite me for the next events in June... Let's see how much of this is truth because at that moment, we were all excited and enthusiast but when the feelings go down into normal levels, maybe perspectives change. The fact that P8 gave me her office key and allow me to go alone there, make me think that the rapport of trust is built, I guess.
15.00		

5.2.6. Transcript Interview P3

TRANSCRIPT INTERVIEW

Interviewer: Mirian Calvo
Interviewee: P3
Housing Project Manager at MICT, Stakeholder Director at THA.
Location: Mull and Iona Community Trust building, Craignure (Isle of Mull)
Date: 05/05/2016
Time: 14.30

MC, P3

MC: Hi P3, thank you so much for making some time to talk to me. I am doing a PhD research project associated with Leapfrog. I am looking at the impact of participatory design approaches. So what I would like to talk about is you as participant in Leapfrog's workshops, what do you think is the impact? What does it mean for you participation? What is the power of participation, participatory engagement? What are the benefits for the communities that you are working with? Well, as you see I would like to know anything you think around your experience in community engagement. Let's go with the first question…
P3: Yeah!
MC: So I would like to know more about you, so tell me about you please…
P3: Ok. I work for the Mull and Iona Community Trust, in the building we are in, and specifically I am working in the Ulva Ferry housing project. So Ulva Ferry is on the west coast of Mull. That is a very small disperse community and we are building two affordable rental houses for local people to rent, to stimulate the community and make it more sustainable. We are also selling a plot of land affordably to develop that otherwise would not be able to do it. So I've just been working in this project for 2 years. We are now at the stage of trying to get the final funding together in order to build the houses, hopefully it will start building this summer, and then we will allocate the houses in the next year, by next spring will have people living on them, but we have to get the funding together. The whole project, the whole idea for building these houses came from the community, very much community-led direct to the start. The local school is threatened by closure, only 4 people go… ahhh… and if the school has to close, the community will be split, some of the people will need to go to one village, others will go to another village and there will be… there is not other community space in the area. There is no pub, no shop; there is no church, there is nothing. The school is the hub of the community, so the closure of the school will mean so much more than just the people's being dispersed, the whole community will disappear. So the community formed a group called 'The Ulva School Community Association'. They started looking at why the school was spoilt significantly and they started a community consultation and they had funding from Highlands and Islands Enterprise (HIE) to do a local redevelopment of the place, and the result of the plan was to build affordable houses as a top priority. So, from that they started working with MICT as a bigger organisation and the whole process, the programme now where we have a building with planning, we have the plot of land, we have the building design,

we have everything, we just don't have the money. It is being a community-led but what I feel now is that isn't as much community engagement as there was at that crisis point and I think we discussed this in the last workshop, that is that Mull is very good in dealing with crisis. There is an issue, people get together and stand behind whatever that issue is and support it. But when things are kind of ticking off in a long day today, it is quite hard to maintain that momentum and keep people interested. People's circumstances change in over the years, it is nearly 6 years since first announcement of the closure and we are still developing these houses. So keep that momentum is difficult. I think that is my aim from this process, so how do we keep people engaged when that crisis element has been removed? We decided what we are going to do, we were fundraising, we were nearly there… how do we keep on that momentum? That is difficult.

MC: Ok, thank you, really interesting. My background is in urban planning so I can understand what you are saying, how long is the process isn't it? Could you tell me more about the process… how was the consultation process?

P3: Right back at the beginning, the local development and officers. There were two part-time jobs there. I don't know, it was before my time but they had various community consultation events, they had various people attending and I know that a lot of members of this community turned out to these events and gave their opinion on what was important to them, a lot of people responded to the surveys and questionnaires but that was before my time. And when I started the stage of choosing the design for the houses. So an architect was chosen again by the community. We held a meeting with the community into groups with the architect and that was very informal. It was just discussing the basic house design, what doesn't quite suit… you need to think about, you know, this is a very isolated place, you need space in a house because if it is raining outside and you have one hour drive to the nearest shop, you need to be able to be comfortable and happy in your own home. A big issue was energy costs, people on this island… a lot of people on this island are or feel on poverty because it is so expensive to heat your house here because they are poorly isolated, oil is expensive, there is no gas, so that is an issue. So in each stage from that has been very informal, we have regular meetings but who turns out to those meetings depends on their own circumstances, the times of the year, whether the people have kind of lost interest or not and that is quite difficult to keep the momentum. Sometimes we have meetings and just one or two people turn out.

MC: I see.

P3: There is more staff like myself, so that is an issue.

MC: Is it an issue how to engage with those people who don't know that this process is happening or whether they don't know if they want to participate or not?

P3: Yeah. Cause a lot of this is just meetings, because we need to keep people updated regularly but we won't know if people are still interested and also a lot of rumours are going around and so I want to tell people that is not the truth, this is what is happening, or actually we have discussed that, I don't know why people do that. You know, I had to get newsletters, used social media, we used local press. We have meetings; flyers dropped in the school and all the things like that but still the message always gets across.

MC: All these rumours are within that community?
P3: Yeah. It is within the community. That is very common in any rural area.
MC: Aha. I am naïve so I don't have any assumptions. So it could be good if you could share with me your point of view about the cultural background, so the social conventions, the way of living on the island. Is it a barrier?
P3: I don' think it is a barrier. People have their own assumptions and if you speak to somebody will say I care such and such, you know like "I heard you are going to charge x amount for the rent", well and that is not truth. "Oh well such and such told me", somebody that has never been in any meeting, you know, that is difficult to get across and to stop that. And also there are people that they don't want to engage, they don't want to be part of the community, they don't want to be in their own agenda, some people can't get to meetings because they have another commitments, a lot of people are working in farming communities, so at this time of the year they are too busy, they are landing so they are not to come to a meeting and you know everybody has different commitments. Nobody works 95, nobody has a 95 job
MC: Ahh, yah because it is a volunteering job usually in the third sector.
P3: Not just the third sector, if you work in a farm you depend on the season, if you have a tourism business you just work in summer time and then they take the job off and they go on a holiday. So everybody works seasonal. That is difficult as well. So I would like to know how to keep that momentum, how to get people more involved. We will meet next Wednesday and I would like to see a lot of people to come along so we have sent emails and stuff like that saying we are going to be talking about new stuff, things that it may bring people in, you know, they may not be interested in our housing project, because there are more projects going on around Ulva Ferry, it is not just the housing project. They may not be interested in that but we are also we are looking at another projects.
MC: Yeah in a holistic approach combining things together, no?
P3: Yeah. So there may be another things and we will love to see you there and keep positive about these things. Although sometimes I would love to say 'you didn't come to that meeting' you cannot do that, you need to remain positive.
MC: Do you think it could be interesting if I join you to that meeting?
P3: It may be but actually, that is another thing, there are lots and lots of groups and the group I am talking about this meeting is local residents and net representatives. It also OSCAR which is the community group within this is all coming from, they have their own meetings and they are struggling to get people involved in the community. We want more people to engage and more people to get involved in the community. I can speak to them and it may be more useful for you to maybe meet with them. There is a girl who has lots of ideas of how to get more people involved in the group and I can speak to them and maybe see if they agree because they have meetings quite regularly.
MC: Well, yes. I will be so pleased if you could ask them. I can give you my details and put me in contact with them. It will be really great, because my project goes about what id valuable for the communities, and analyse whether the impact generates positive benefits to the community or the opposite. And also, what are the factors that the impact influences?

P3: I cannot guarantee anything but I think there is a loss in the focus in directions at the moment so maybe speaking to someone, but again they may be really busy. I definitively speak to them and generally, the issue now is that we are in a moment in which I don't see a clear direction, maybe if we are able to build those houses and people move in there, people will recover their interest.
MC: I would like to ask you about tools. You have been using tools in your practice isn't it?
P3: Yes.
MC: As you explained me, leaflets and so are sort of engagement tools, so I would like to know what do you think about tools? What is your definition about tools? And if you think that they can help? If yes, in which ways?
P3: I don't know, I wouldn't use the word tools… hihihih. I mean, I use whatever meaning to get in touch to people. If fact one quite success is just to go and visit people individually, if you can make it, if I can I just go and drop to somebody, have a cup of tea and chat and that takes quite a lot of chunk of time but it is very beneficial and again people who may not want to talk in a meeting or going to a meeting, they are more comfortable talking to you and say 'actually I feel strongly about this and just didn't want to say that in the meeting'. So I think informal discussion are really good, I don't know how much success a leaflet may have and things like that but at least I feel that everybody has been given the information because if you put it in an email, people don't see, many people don't have email. If you put in a local newspaper, people may not read, but if you have a flyer that physically you put in your letterbox, and then you've got that information.
MC: Yeah, so you cannot missed
P3: You need to choose put it on the bin, hihihihi, but at least you cannot say you didn't received. I want to keep as much equally as possible and ehhh… that is why I think it is good to go there and speak to people. We have a portable office in the area, so I am not always based in here, sometimes, quite often I work in the area and I am driving, it is a very disperse community.
MC: I've been there.
P3: You've been there? Yes. It is not a place, it is an area.
MC: Yes. It is beautiful.
P3: It is beautiful, yeah.
MC: Yes. We rent a car a couple of weeks ago and we did a round to the whole island, so I cannot say that I know everything but I have a good idea of the island
P3: Oh that is good. I think it is important to go to these communities and meet people and talk to people and the school has a community café once a month. It is really successful; a lot of people are coming to that. There are 8 people in the school at the moment, and they are doing so well, they are wining national competitions and things like that. There is a great school. That is important. We need to keep this community going but there is a lot of very deep-site opinions in any small community. I don't know if it is a rural thing, a Scottish thing (hihihih) or a bit of everything but people don't want necessarily engage or they are happy in the way things are. They don't want things to change, people are reluctant to change. Once something is happening in this place, they probably go through that process of change, I think, people find very difficult.

MC: I see. I would like to ask you… what are the roles within this community? What kind of roles?
P3: What do you mean?
MC: I mean… ehhh… in a light touch example, there would be people who are proactive, others would be passive and others wouldn't know what is going on, and these different roles that people assume shapes the types of dynamics. So in this particular community… yourself, for instance, how do you see yourself within the dynamics?
P3: Well, I am a kind of outsider coming in because I don't live in Ulva Ferry. I am maybe facilitating. I like to see it that people have the ideas from the community and I help to facilitate these ideas. There is a very small group of people, maybe 5 people that participate and do everything
MC: How many people live in this community?
P3: 110. And there are a lot of people that they do not get involved and specifically do not get involved because the community group are doing this. There are people who are fundamentally against any development in the area. They don't want any change. There are people who are very supportive but they don't want to get involved. There are people who turn out to meetings but they don't really say anything but they are supportive. There are people who come to events who donate money or baking or something for the event but… you know, people participate in many different ways but there are people who they don't or are against. There are people who they say 'yeah, that's fine but I don't want to get involved'.
MC: Could you say more less a percentage?
P3: No.
MC: It depends no? The opinions also change with the time…
P3: Yes!
MC: Changing the topic… I am going to ask you more about your experience. What are your motivations to get involved in all these community development, coming to all these events and Leapfrog's activities? What are your motivations to come to Leapfrog?
P3: Particularly, as I said it is just to get more tools or experience and how to increase the participation in the community but my background is geography and rural development and community engagement, so that is my degree and my masters. So that is my background and I come from Mull so Mull… things happen in Mull because community groups and community members make them happen because we don't have infrastructure of services that they have in a city. Things have to happen because people, individuals and groups make them happen. That is the way it works! So in any rural community you can't rely on the council services.
MC: There is a council?
P3: There is the Argyll and Bute Council (one of the 32 unitary authority council areas and also a Lieutenancy in Scotland, which covers an area of 6.909 Km2. The administrative centre is Lochgilphead which has 91.190 inhab. It includes these islands: Mull and Iona, Bute, Jura, Islay, Coll and Tiree). It includes a big area: Oban, Lochgilphead and a bunch of islands such as Bute and Jura. So we are a very small island. They give priority primarily to more urban council area. Our roads are terrible because money gets prioritised in other areas in the

council. Our services are get cut because other areas of the council and other geographical and department areas of the council prioritise them. We have a community council just for Mull. They don't have much power and then there are all these community groups and organisations which do… the job.

MC: This reminds me about this reflection on participation. I would like to know what do you think what are the benefits of participatory engagement? As you said, within this context the community needs to come together in order to move and evolve no?

P3: I think it is easy in small communities to find people who have very strong opinions and hear their voices to get their way across but also a lot of people have very important and useful things to say and contributions to the community who can get lost because they don't want to speak, and that is why I think it is very important to go and visit people individually. So participatory engagement is good, there are lots of ways of doing it, and there is not all groups of people together, I think sometimes you need a bit of one-to-one time get individual opinions and feed that in. There are people who don't want to give their opinion in public. So you need to ensure that you are giving everybody's the opportunity to participate and how do are doing it is different. The engagement I think is different at different times.

MC: Last question and then we can go and eat ok?

P3: Ok.

MC: What do you think is the influence of… What can be the ripple of these events? Do you think that you are influencing the community in a way that they are… How do you think we can increase the number of participation? How to make an impact in the community?

P3: Well, through these events (Leapfrog) I can get more ideas of ways of doing things. Try so hard to get people involved and maybe get more different ways or different approach or is it just… you know, the things we are try to promote is the issue or is it just the fact that people don't want to get involved or so. I think that just more tools to have, more ways of doing engagement and also maybe to have more confidence to say to people 'what do you want? Can I help you with this?' because I quite often say 'there is a grant available for this if you want to', I've sent an email, nobody replies!

MC: Oh… because maybe they are not thinking in that?

P3: Yeah, but also they are not thinking as a group, they are thinking 'well I am not answering that, who else will answer to that'. I am going in the next week there and inform them because if I send an email with the update… they don't read it. So I go there and see if I can get their support. I can tell them 'there are grant up there, who wants to do that? There is a grant I can help you and make the connection. But they may just don't want it. We cannot make people do stuff.

MC: So there is maybe something about changing the way of thinking?

P3: I wouldn't go that far hihihihi. Just getting people more confident in themselves I think. So 'this is what you really want to do? Yes! Well I can help you with it'. You know I am a very positive person. My glass is always through hihihi… I am always thinking in the next step but not everybody thinks in the same way. I think it is very appreciated that not everybody thinks like that hihihih. It is quite difficult sometimes so I am always being very enthusiastic.

MC: Well… well done because enthusiasm is something that we need. So keep it like that. Well I really appreciate your time and maybe next time we can have another conversation more in-depth about the impact of these participatory approaches. Do a review and see what you think about what can be the factors to look at in order to target better the engagement
P3: Hihihihi! That is fine. That sounds good. Ok. Thank you.
MC: Thank you! It was a pleasure!

5.2.7. Transcript Interview P10

TRANSCRIPT INTERVIEW

Interviewer: Mirian Calvo
Interviewee: P10
Project Officer of the new seafront at Tobermory Harbour Association (THA).
Location: Tobermory Harbour Celebration Event, Tobermory (Isle of Mull)
Date: 07/05/2016
Time: 15.00

MC, P10

MC: We are at the celebration event or the opening of the new path at the Tobermory Harbour. I am going to interview P10 who has been in charge of this promenade project.
P10: Yes! It is my project, I've been in charge of this community project.
MC: She has started working in this project since 2015. I would like to know what do you think is the impact of community engagement?
P10: I think that what we achieved here with particularly the shelter and the path is it allows more events to happen in around the town, more tourism to come and use the facilities we have and this just increases, you know, the tourism on the island and I think this is a big impact in the whole community economically.
MC: Aha, ok. And in a community level, in terms of the social impact that can generates in the community of Tobermory?
P10: It is a great event for the community. I think we use this area as a hub for all the events that we run throughout the year, the life birthday is an example of a event, but there are various events that all the communities want to run and I think it is a great hub here for bringing people together and just enjoy.
MC: Yeah! I am really enjoying, I am really excited today. I didn't have any expectations but this is brilliant.
P10: Hihihihihih.
MC: So, how many people do you think they are participating today at the event?
P10: I think we had a forecast of 80 to 100 people when we organised and set the catering for the event early today, and this is slightly better turn out at the moment.
MC: Yes, indeed. And the weather is not accompanying also.
P10: Nooo, that is truth! Unfortunately, yesterday the weather was beautiful and we thought that it is going to be worst today that actually is, so we are quite happy and it seems very successful. It is good!
MC: Well I don't want to disturb you a lot because today is a day for celebrating your success so last two questions… What are your motivations, personal motivations, to getting involved in this project? What is driving-force of you?
P10: Of me…ahhh… I like to put all my efforts in something that really drive through succeed. I was a bit nervous about taking on this project because I don't have any background experience with marines or paths and but I am a driven person, I know that once I started the project I will see it through and put my best effort in to learning how to achieve that.

MC: I see.
P10: So I think for me, it was an important community project and I felt very much that it was something I could achieve to bringing together.
MC: Why do you get involved in community engagement and so doing something for the community, spending your time and pushing the boundaries?
P10: I think you get so much from communities like Tobermory. I've always grown up in the city actually and I came to Tobermory about 4 years ago and I think you see the people really come together and help each other with everything, you know, it needs to be done and I think it is a really very good feeling of wellbeing amongst the people about that. You know, it is just really nice being part of a community that is keen to see all the companies and people doing well, the children as well.
MC: Do you think they learn how to collaborate together?
P10: They do, yes! It is very much inbuilt in Tobermory, it is part of the island's background of this community. There is a real sense of that when you come here, a real feeling of togetherness, and I really love that feeling, it is important!
MC: I see. You mentioned that you come from a city. What is the difference between being in the Highlands and Islands and being in a city, as an experience I mean?
P10: As a experience, I think the differences is that you rely on each other more, you know, in areas like this. You know, the winter is quite hard; you feel you can be quite cut off on the mainland, particularly in the winter where the boats are running. There is a real community sense that together we will be alright, you know, we need to look after each other, whereas in a city I think it is more… people tend to look after themselves. It is not the same taking care of your neighbours than here where it is more remote.
MC: Last question, I would like to know if you think that these events like today… Do you think they can generate a sort of social learning in a way that everybody learns from everybody by participating together? What is the power of this?
P10: I think there is a very important learning behind these events. All the schools on the island are very used to community events, helping to put their efforts into entertaining other people as well, so there is a lot of exchange between different organisations like the boy scouts and the guides, they are also in the schools, so they know each other. Same with the piping band, which is mainly made by the Tobermory high school. The children learn from a very young age about being part of the community and helping in these sorts of events. And they have this memory thing of what is like when the events all come together and the impact that has is on the community.
MC: So they learn that they belong to the community as well as the community help them…
P10: Yes. It is symbiotic relationship. They much feel that this is their community and that giving to them, they see the pleasure that people have and they are proud of it!
MC: Yeah, I saw some kids there helping to set the stands of the event. Well thank you so much for your time and we are in touch.
P10: Your welcome!

5.2.8. Transcript Interview P5

TRANSCRIPT INTERVIEW

Interviewer: Mirian Calvo
Interviewee: P5
Location: Isle of Mull Hostel, (Isle of Mull)
Date: 23/04/2016
Time: 15.00

MC, P5

MC: my intention is to start today a conversation that will end at some point when you get bored of talking to me (hihihihihihi). Now seriously, today we can start a conversation. I will come back. I am planning to come back in June so if you have time in June we could have another conversation. I will really appreciate it. I alo have planned to come again in September, so I can visit you and continuous our talking, I can do a follow up of what you are doing, how you are doing…
P5: Ok, let see if it is worthwhile for you to come again (hihihihhi)… I am happy. I have to let you this is my background. I used to be a research fellow and I used to tutor PhDs, so this is my background and I understand what you have to go through. Personally I am happy to help you but it is more about if I can give you the value that you are looking for. Let's see how it goes…
MC: Yeah! Maybe you can introduce me to more people that I can interview and then I will be able to have a better idea ranging from a more broaden spectrum. You will be the key person…
P5: Hihihihi, let's see how it goes.
MC: Yeah! If you consider that it would be interesting for the project to speak to one or two people, I will be very pleased. In fact, my idea is not get just the opinion of the people that come to Leapfrog. I want to see the ripple. I want to see if what happens in these co-design sessions is transmitted to the community in some ways, because if not, I guess it is not impact!
P5: we'll see how it goes.
MC: Ok! But do you understand my questions?
P5: Yes! No that is fine.
MC: I cannot have assumptions.
P5: Ok!
MC: So, basically I would like to… know about your background, so how ehh, tell me about yourself, what do you do? You are involved in a project that entails sustainability in the Isle of Mull, but I would like to understand more: Your point of view of the project? How did you get involved? When? You know, background and contextualise…
P5: Ok! Ehhhmm, my personal background is I am a retired university researcher lecturer…
MC: My dream by the way! Hihihihi
P5: Hihihihihih, well, hihihih. You said that! It is very good, and it gives if you can develop a degree of freedom, it gives you good opportunities to do things in which you are interested. It is good.

Ahhh, you should know that my background is in things like Community Development.
MC: Ok!
P5: That was part of my professional background. Mmmmm, I was attached to a Planning School and my attached was to do with sustainable development and environmental planning issues and also connected to community participation in neighbourhood planning to a degree. So I have a crossover with some of the things that are going on in the School of Art.
Ahhh, I am interested to see where that is going, mmmmm but I am retired. When I came to Mull for my retirement with no intention of getting involved in anything.
Then I got involved through personal contact with an organisation, which is basically to do with conservation and biodiversity in the context of an area, which is very very rich in biodiversity and in fact, it is dependent of that biodiversity because it all about tourism in wildlife and so.
The organisation is in the beginning of its formation. It is basically related to conservation needs. It is actually to do with as much as their conservation. It is also to do with economic development as well.
MC: Ahhha, as a holistic approach though. Well, I mean, when you talk about sustainability, you need to include society…
P5: Yeah. It is about people as well as nature. That is an interesting concept for a lot of people because they don't understand the role of people in the conservation. It is interesting within a community allows like this where the link is not explicit. So a lot of people have difficulty in understanding that they are in fact dependent from their natural resources. So we are in the stage of trying to develop an organisation, which needs to engage with the people involved and the people on the island in order to grow and if cannot do that engagement, then it cannot grow. So that's where we are, right at the beginning in that process now. We had a lunch meeting, the first appearance, if you like it, of that organisation for the public to taste and to hear what our ambitions might be and we don't know whether is going to be successful or not. It is all about the future.
MC: This perfect fro me, all of these things interests me a lot because my background is in urban planning. So… hihihi
P5: Hihihihih. It is interesting because mmm what you are talking about in terms of community development and planning is not a new concept but it's also not very sophisticated yet, it is a long way to develop it. There is also interesting in the context of acting in the sustainable debate that is a term that is not being very well used or managed. It is not related as yet the real… how can I say… most people are still not related their lives to the need of the sustainable system; they are not making that connection. What I found really interesting is that I got involved in that and that is what I was doing academically. I left it all behind and in my retirement I found it being played that for real, not academic, it's now all for real. And mmmm now how we are in Mull and whether or not it will be in a long term, I have to say.
MC: Well, I think you have the idea clear, what you need to do. At the beginning is to put the seed in the mind of people no? You want them to think for themselves but at the same time to show them another way of thinking that is

connecting people with sustainability, which is crucial because sustainability cannot be understood without integrating society as a key element.
P5: It will be interesting but at the same time, there will be a lot of opposition because people don't want to feel that they being told how to run their lives. They have their own view of their lives and their community.
MC: This is a barrier, I guess… no?
P5: Indeed, it is a big barrier! Particularly in small community whether you are not quite sure who they… ahhh… what is it that forms opinion. People get their opinion from a lot of different perspectives: people, circumstances… And it is not clear where this community… it is not just one community, it is lost of different communities that are interested in Mull. It is not very clear what the key influences are that persuade people to look at our ideas.
MC: And also I guess, you don't want to do a top-down, you want to open up a conversation.
P5: That is relevant too. We have to listen to what they want and also that mean that you have to compromise.
MC: This is when you give me something and I give you something so we reach an agreement?
P5: That is right! In a way you, as an individual, might compromise what you want to do in order to progress as a collective. The people who have lots of ambitions from the conservational side might not be accomplished all their ambitions because they have still to take note what the other people think and want, so that is going to be really difficult and that may be impossible. I don't know, sometimes compromise isn't achievable.
MC: Well, yes… look at politicians (hihihihi). But yeah, I think something is changing, there is a shift in understanding the world, and society is changing…
P5: In a small relatively and isolated community it might not reflected on the greater view of society.
MC: I would like to ask you how Mull works in terms of community? (Silence). Because I am from outside, you know, I have no idea, I came here a couple of times, I rented a car and I visited the entire island. I spoke to a lot of people and it seems to me that everybody is friendly, I saw different communities like the community in Tobermory and the community in Iona, but I would like to have a more in-depth understanding.
P5: For a small island it is very complex. You got geographic separation and differences…
MC: I brought a map… so you can explain me the things and maybe allocate information on the map.
P5: Yeah, let's do the geography first! Hihihihi. We used to play games when we used to go to conferences which was… you arrive to a place and you draft a planning hat and you cross with your geographic hat. And then we would walk a city following this 'planning hat'.
MC: Ohh wohhh! I used to do something similar with my student friends from Architecture too. Hihihih.
P5: Just a small group of people. And if there was a main street there and a small street there, we went down to the small street because is what the interesting things happen. That is how we used to explore cities. So for instance Barcelona, you start walking through Las Ramblas and you turn into the small streets and

that is how you can really see Barcelona. Barcelona is not is the Ramblas, it is in the Gothic quartier and so on. These are the interesting maps.
MC: Yes, definitely. When the maps bring stories!
P5: So hihihihi. Ok this is the obvious bed. The major population is up here. This is Tobermory and that is a very mix community but it is also pushed to the top of the island. You realise it is a quite a big island, and it takes quite a long time to get rounded through those roads. So the bulk of the population is up here (Tobermory until Dervaig). But there are many other small communities spread on the rest of the island. You got Salen, Graignure where we are now; you go down through Bunessan then you end up to Fionnphort and Iaona, which is often forgotten. Iona is not a big community but it is an important community because it attacks a lot of the tourism.

MC: For the Abbey, no?
P5: Yes, for the abbey. This is the *Ross of Mull*. They tend to be almost a separate community. Because it is quiet a long way through here by road. From here to here (Tobermory- Fionnphort) is over 2 hours drive. There are lots of community interests, which are looking in their own community. They are quite self-sufficient. So they got two communities. You got the Ross of Mull and you got Iona. Then you got Craignure which is the entrance, the main entrance to Mull, mmmm which it isn't a big community in itself. And Salen which tends to be… ahhh how I describe it? Ahhh. It doesn't have really a big sense of its own community. And then Tobermory, which as I said, it is the capital where the bulk of the population live. So you got little separation all over the island there are little communities and different characteristics. And then, within that, you got indigenous Scottish people and a lot of English people such as myself, who a lot of them are retired here or a lot of them come here to live from the tourism, so they will be running bed and breakfast, hotel trade, they may have cottages which they rent to have as holiday cottages.
So within this geographic community settle you also got…
MC: they are divided?
P5: They are different. Let's put in like that. Divided is a strong word, they are different communities of the indigenous people, Scottish who come from Mull and the English who are coming to Mull. They don't, they don't necessarily always communicate that well. They tend to have different interests quite often, not always! Quite often they tend to have different interests. So when you talk to the people of Mull, you have to be able to talk to all these different interests and then there are… The fact is that the island is actually owned by about 18 different estates.
MC: Aha
P5: Big states, big landowners! They about 18 who are the big tracks of land
MC: You mean the production of the land?
P5: They literately are owned historically. Scotland is divided in estates, mainly the highlands and the islands. These are the estates, which traditionally… the ownership can come for a long time (maybe from the middle ages). Some of these estates now are own by overseas companies. Traditionally sheep farming,

MC: This is one of the themes that I am looking at: how design can facilitate or find the way to canalise the tension into positive ways of working?
How many people are living on the isle?
P5: 2800 inhab.
MC: really? It is not too much, no?
P5: No. And lot of that are decision-makers in the sense of young people. I couldn't tell you the different demographics.
MC: What is the population of Tobermory, for instance?
P5: I am not a 100 per cent sure but I think there are roughly half of the total population. It is not a big population.
MC: Not but it is complex because it has different layers … with different… mmmm… What do you think about participatory engagement? In terms of… do you think the island, as a context, so the communities here are more active that maybe in another projects that you might see through your experience in academia?
P5: This participation is well developed? My personal opinion is… if I compare communities that I've seen in England… I don't think the community is well represented in terms of governments. I don't think the structures of governments include communities and there is a legislation gap in the communities representation. I don't think there is a very strong desire for people to engage with a lot of issues so, for example… well we have different examples: we have a community council which isn't elected because there are not enough people wanting to be part of the council. They don't have opposition because not enough people want to contest. So that is what I mean it in terms of representation. There is no enough people wanting to be councillors.
MC: You mean that is always the same people occupying those places?
P5: It is always the same people. But on the other hand, we have a development trust community, which also has a board of directors from the community and that trust does also things for or on behalf of the community. Lots of people say that the trust is the representative of the community. Some people are suspicious of that trust as well. Same things applies to the community council. So it is an island that come together provably over the big issues, the community will come together to ensure to have their voice heard, to fight against the cuts for instance. The community will be united for something like that but for the other issues not.
MC: Why is that? They get involved just when things affect them directly or what?
P5: People do what they do. They have their lives, they work in their job, it is life like anywhere, and they think about community issues secondly. But there is also a lot of community organisations, and they work very well and they support many activities and projects.
MC: How they work? I mean, all these organisations work in different directions or they work together, with the same aim?
P5: No, they work separately. To me the issue is that there is not an overarching community to which people subscribe. As you say, people pursue their own interests, working separately addressing different areas but there isn't anything to me that seems to hold all together. That is my impression. MC: So in this context participatory engagement is really a challenge?

P5: Yes, it can be.
MC: You work with an organisation called Wild Mull and there are different roles within the organisation?
P5: No. It is organic.
MC: Ok, so how this works?
P5: At the moment it is very organic. It is a group of people with a shared interest that come together. They want to make a difference, they want to try and achieve a benefit for the island, for the wildlife in the island, so at the moment what you have is a group of mutual true interest. When now at this stage what we have to think about how we formalise that. There is no pay membership, if the community wants to be members, they are just members. They register on the website as members.
MC: When you talk about formalise, what do you mean?
P5: We have our mission statement. What we have to do is to get some kind of constitution because we have to decide what kind of enterprise we want to be, a charity has to have a particular states if you want to handling money, you need that particular states. We just need to formalise the structure to be able to progress to the next level. That will mean that we become more accountable. So we still need to work out in different stages. Where we want to be
MC: It is the practicality of becoming an organisation.
P5: But also how do we respond to the community? Who are we responsible to or accountable? At the moment we are just a group of people but if claim to speak on behalf of another people there is accountability.
MC: In that case, how do you create that accountability? Because it is another challenge.
P5: One way of doing it may be (this is unofficial at the moment) that we align our group under the umbrella of the community development trust (MICT) because that is already set up. We become one arm of the community trust, possibly, embedded inside the trust. MICT is fully functioning, well founded, it's got staff, volunteers, workers, so forth. That way of doing it would be taking Wild Mull and put it inside the trust, but separate, so they can work together but…
MC: Assemble organisations in order to create this overarching structure… and also enhance networking… it sounds good!
P5: it means that existing networks or ways of working could be come together for a new purpose. In fact, things in development within the island work like that, when somebody wants to take a project forward, it may be done through the community trust. MICT will provide the support and the home, but they can remain separately as well.
MC: So you can maintain your own identity and your aims. What is the driving-force? What is your motivation to come to Leapfrog's workshops and events? What is your motivation to come and participate in these different activities?
P5: Personally I know from my background that the hardest thing in the world is to engage a high percentage of the community in issues that the community has. It is so difficult to engage people. So we need to find the way to do it. That is why we are still approaching things with the same ideas that we approached 30 years ago, you know. People are still trying to get, to improve the way we engage with communities because it is perceived that if we can reflect what the

community wants, that is much more valuable. That has to be the model, it cannot work in any another way. It has to be through participatory engagement.
MC: Why?
P5: If you are talking about environmental conservation, it is a physical process. It is a process that involves people's lands; people's resources and then you have to keep that commitment to supporting. It is a mutual supporting process. You cannot go to somebody's land and tell them how to conserve their woodland, unless they have a mutual interest. It is needed to reach an agreement. They don't have necessarily actively do it but they got to be favourable to your motivations/objectives, or at least not against them. They don't necessarily have to support, but mustn't be against.
MC: It cannot be an opposition against your project's goals.
P5: So what you want is people either to be supportive or equal being neutral. From my past experience if you want people to get involve, it must be something there for them. They need to get something positive too.
MC: It has to be beneficial for everyone, not just for a bunch of people.
P5: Some people will get engage because it is morally the right thing to do, but most people will get engage because they benefit from it.
MC: they have an interest.
P5: that is right. So it has to be said if you help us with your support one half of the island will help you socially or economically or whatever, you will get benefit to you.
MC: Well the third sector is an economic model itself.
P5: that is right but not many people will understand that. So find the way of talking to them and reasonably persuasive way but in a way that they don't feel we are telling how to make it. They need to work out for themselves.
MC: They have to process the information and after create their own opinion based on the information provided.
P5: If you want people to agree with you and it has to be a negotiated agreement. To do that, you need to be able to present your ideas in such a way that they understand that it will benefit to them. That is what we call the bottom-line, that is the baseline, you need to find the way to articulate that they get benefit too.
MC: In this sense, what do you think it is the impact of participatory design approaches that try to engage communities, empower them, giving them the information? As you said, community development is not something new, it started at the beginning of the 20 century, apparently in Scotland.
P5: In my view, participatory processes that we use so far are not terribly effective of engaging large numbers of the population. And there always be people that don't want to engage in any community. There will always be a percentage of people that don't want to engage, and after there is also a percentage of people that they don't know that they want to be engaged. Does that make sense?
MC: Yes!
P5: the difficulty is to reach those ones. We don't know how to reach those ones that want to engage but they don't know. We need to find a better way. How do the people who are wanting to create a change or wanting to developing things on behalf of the community, how do they reach the people? The hard-to-reach

people. Difficult to reach people, They may have important things to say. I don't think the process of participatory design is good enough. I don't know.
MC: Where the impact happens?
P5: I used tools in the past, I've done it for government or environmental organisations. I've written these toolkits and the kind of toolkits are almost the same in lost of different areas for years. What we tried to do was just to do small differences to each tool, recycle it and major differences don't seem to happen very often. Major progress is not generated.
MC: So you think that tools are not working or where is the disturbance? What do you understand by tool? D you think it is possibility to find the way with the use of tools to put the dynamic in the right way?
P5: I hope so, if I wouldn't think in the other way I wouldn't be here. I hope there is a technic or a tool to be able to get deeper into participatory processes and it would be good to think that you could. But I think there is a long way to go. Society changes and people's lives change and it goes ups and downs, you know, what people think it is important changes too. I perceive more and more that people's lives are define by their job and their family, the world isn't that big, and that means that they don't have the time or the inclination to think about bigger issues that affect them. Big society issues, they affect them, I believe they are affected by those issues but I don't think they perceived as the most important. It is very very difficult to break in that small world in which they live
MC: They don't engage until something unbalances their small world, their job, their family, no?
P5: Yes, this could change their dynamics in terms of engagement but also and more important is that if we find the way of suggesting what it is outside is just as important as what it is inside, that the bigger issues are important to them, that they affect their lives, so if you can find the way to put the seed in their minds, you can find the way to enhance engagement. But society changes all the time. People's interests change over time and circumstances also change. SO if you want to engage with people you need to have tools that can engage with them and if their interests change the tool need to be adapted.
MC: What happens is that we are working with people, then everything is complex because of the things that you are saying, nothing can be determined a priori, that is why the impact is something difficult to capture and to define, because also it will manifest in different ways in different communities. So the idea is to provide information and make people think about the impact. Do you think there is a social learning aspect through the participation? Participatory engagement, working together towards a collective-action. Do you think informal learning can be considered a factor of the impact of participatory design approaches? For instance, tomorrow we are going to see the tools and we are going to learn how they can be used in which one person will suggest an idea and another person will add another idea upon the first one, building together the way the tool may be used. Do you think learning is important in these processes? Is it learning able to change people's mindsets, ways of thinking?
P5: There are two learning processes, your learning as a researcher and the learning of people. So you are learning about the tool or those people who you want to engage their learning?

5.2.9. Analysis Table

	SUBCATEGORIES	FINDINGS	EVIDENCE
CONTEXT	Social conventions	Locals vs newcomers	P4: "How long it takes to be accepted as a local?"
	Rural conventions?		P1: "There are social problems amongst indigenous and incomers."
			It looks like there are different interests between locals and newcomers.
		Rumours	P3: "We need to keep people updated regularly (…) there are a lot of rumours around and so I want to tell people: that is not truth, this is what is happening. (…) That is very common in rural areas."
		Temporary jobs/ seasonal jobs	P3: "There are people that they don't want to engage (…), some people can't get to meetings because they have another commitment. A lot of people are working in farming communities, so at this time of the year they are too busy. They are landing. You know, nobody works 95%."
			P3: "if you have a tourism business you just work in summer time and then take the job off and go on holiday".
		Anonymity	P1: "people can be intimidated to give their opinion"
			P3: "in rural communities there are few residents and everybody knows each other".
		Apathy	P3: "Some people don't want to participate in the community."
		Sense of belonging	I feel participants feel they belong to different communities, different organisations. In some ways it looks like they compete a bit between themselves instead of collaborating together.
	Geographic isolation	The geography influences the type of human settlements. It makes difficult to build infrastructures: internet, roads, electricity, water, sewage systems etc.	P4: "The island has no internet broadband, so we cannot use digital tools."
		The geography conditions the lifestyle and the relationships amongst communities. It isolates communities shaping a strong linkage between the community and the place.	

		It also conditions the accessibility to local resources, which are limited, more in an island.	
		Everything is referenced to a particular geographic area or setting.	
		Lack of opportunities, overall for young people	"Young people leave the island to study and then a few return to live here."
			The lack of youngers is serious for participants because the demography is increasingly aging.
			A community needs newcomers to survive; they guarantee the future and its sustainability.
		The distribution of the population is a consequence of the geography too. Mull has 2800 inhab, Tobermory 980 inhab. (Census, 2011).	P5: "the major bulk of the population live on the top of the island, around Tobermory".
SOCIAL	Division of power	No good communications among the human settlements. Long distance, deficient public transport, no good roads, no gas.	P5: "It is a long journey from Tobermory to Fionnphort, it is about 2h driving".
			P3: "Our roads are terrible because money gets prioritised in other areas of the council."
			P3: " A big issue here is energy costs... it is so expensive to heat our houses. There is no gas."
			P3: "There is a council which covers a big area and a bunch of islands. We are a small island. They give priority to more urban council areas. (...) Our services are cut because of other areas of the council."
			P3: "We have a community council just for Mull. They don't have much power. Then there are all these community groups which do the job!"
PERSONAL	Motivations	Participants have different motivations to come to leapfrog's workshops.	P3: "Ok, you can engage but how to make it sustainable?"
			I felt that participants had different motivations to come.
			P1: "newcomers come to Mull attracted by the quietness and the isolation. They don't want to engage in the community."
			P1: "Indigenous want to break the isolation and bring new opportunities".

		Mull is a conglomerate of communities	Participants don't negotiate the objectives as a collective in the workshop.
	Shared motivations	Participants come to learn how to engage better and to reach more people.	
		Informal learning	Participants learn from each other but they don't realise
	Resources	Time is a resource which some people don't have.	
SPATIAL	Dynamics	Within the workshop there are different layers of dynamism. The main dynamic goes around the facilitation, but after there are sub-dynamics between participants who discuss their own projects in small groups.	
		Expressions of questioning	P4: "Is it worthy to come the workshop of tomorrow?"
			P5: "What is the main reason to co-design these tools?"
MYSELF	Emotional journey	Getting confident	I started to feel a little better with myself
			It took me a while to get into the conversations
			I just listened to the conversations and steady and slowly I started participating and engaging.
			On the break I could talk to my peer and the fear was gone. I felt relished.
		Finding my place as a member of the team	I am still finding my feet within the team
		Engaging with the theory and the practice	I noticed that the theory is clearer. The components and its relationships are clearer, whereas in the practice things overlaps each other and are mixed-up. The degree of complexity is higher in practice.
	Learning to balance	Responsibility	I felt the responsibility to respond to my team.
			I wanted to demonstrate that I was strong enough to undertake the fieldwork.
		Sense of belonging	

5.3 CASE STUDY 1

5.3.1 Field Reports

CO-DESIGN WORKSHOP 1

Field Report | Project: CS1

Information about CS1

CS1 Theme: Tackling loneliness; sharing approaches, sharing and practice.
Audience: Social enterprises (SEs) related to tackling loneliness and isolation in later life.
Aim of Co-design Workshop 1: Develop tools/ toolkit that will support SEs to share best practice and develop new ideas.
Reasons: Explore current issues SEs face in connecting with one another to share practices, current approaches to social engagement, and ideas to improve SEs practice in the near future.
Flow of the workshop: current practice; understanding and learning from the sharing of experiences; find ways to share the conclusions reached during the workshop.
Intended outcomes: 1) blog and report about current practices; 2) mapping networks and resources; 3) co-design and prototype two concepts; 4) distil the informal learning emerged as a result of the co-design activities.
Goals: use research to inform the design of tools to support SEs to tackle loneliness; develop meaningful social connections; develop responses to tackle loneliness and social isolation.

Field notes

Fieldworker: Mirian Calvo (MC)
Setting: Inverness. The Spectrum Centre is a sort of community centre very close to the train and bus stations. We rented two rooms. There was enough space in both rooms to use it in our advance. The room we were using had lots of tables attached to the walls. There were also lots of chairs stacked to the walls and nine chairs drawing a circle in the centre. The brick walls had a white paint and were not easy to access due to the pile of furniture stacked to them. No windows. There was a square-shaped skylight – which threw natural light into the room. We put three tables in the centre and the nine chairs surrounding them. The opposite wall to the entrance was the only one wall without any barriers to access it, so we decided to use it for collective activities, collective-in-action activities. There we stuck an A0 sheet which depicted a timeline map, one of the tools we were about to use in the second activity focused on identifying best practices to tackle loneliness. Close to the door, it was another table where we set up the coffee area.
Observation Date: 05/05/17
Observation Time: 10.00-16.00 (6h)

Participants' Bio: Our only participant is [redacted] (P5). She is the main figure of a charity called Badenoch & Strathspey Community Transport Company (BSCTC). She seems to be in her early sixties. She seems to be a good listener for the way she behaves during this workshop. She was one of the founders of the transport company. They started as a car scheme in 1997 looking at filling a transport service need for local people unable to attend medical appointments. The closest hospital is in Inverness, 56 Km approx. from Aviemore, where the company is based. Here, the need is that in rural areas the public transport is no as strong as in urban areas where a big number of populations live together and hence the demand causes a regular and accurate public transport scheme. Conversely, public transport in rural areas, such as this one, does not reach all the people living spread over the geographic area (Badenoch & Strathspey). From an urban planner perspective, rural areas always face the transport issue. The scattered growth of houses follows the rationale of the sprawl city model; this leads to inhibit that the public transport could

reach every single house and to increase substantially the cost of supporting it from the government's view.
Her clients, as she refers, are aged people and/or people who has certain levels of disabilities, so they cannot drive or are not feeling confident enough to drive in winter or bad weather conditions. This increasing number of people who feel isolated in their homes is a national social issue. They cannot go shopping, meet family/friends in cafes, go to the library or use the healthcare services. The taxis are too expensive and some cannot afford. The transport company, hence, has been implementing services around the transport issue for about 20 years, but understanding that the physical need of being moved from home to the supermarket creates the time and space for lonely people to meet and actually being together. Her clients pay a reduced price for the travel, about half of the taxi price. BSCTC is all about enabling transport for people to keep participating in the community and being able to live independently and with dignity.

Session Objectives: To find out what are the participant's motivations to come and participate in the project; what do we learn; what kind of learning process arises from collaborative design activities.

Previous reflections
Here I am, in the train to Forres again to initiate finally, my case study 1 (CS1). The train goes through Aviemore. It is a stunning day, the sun and the blue sky goes along with us. The mountains of Cairngorms appear in my window as if I were watching a natural documentary. I feel happy to start this case study. It is being very difficult to start it. I do not know all the reasons and barriers about that cause it but I believe it is a combination of facts.
Firstly, one of our researchers has recently left and hence the team now is lacking of human resources to cope with the large amount of workload. This is the main reason why, within this project, I have recently acquired more responsibilities. Basically, I have been co-leading the project along with PS. since March 2017. I feel elated at the possibility of learning and developing new research skills by getting more responsibility. Yet I also feel a bit more stressed because more responsibilities entail more work. I feel that the PhD process has entered in another phase with another velocity. It is as if someone would have raised the volume of my radio.
The second reason is related with the recruiting phase, which has been longer than usually – failing to engage participants enough committed. Another researchers have been in charge of this phase since October 2016. Apparently, people are highly interested in the research focus and the potential outcomes of the project but the people scoped seem to be either very busy, either not motivated enough to spend a good chunk of their free time on it. In April I initiated contacts with people who have shown an interest and put their name in our recruitment list. I engaged with four people and after some emails, they allowed me to send them the reflective journal (a cultural probe I designed during March which aims to animate the participants to embed reflection during their participation in the project).
After a month of conversations I have just been able to keep in touch with one potential participant. She is from Forres so I managed to arrange a meeting with her for tomorrow. We will meet at the Forres Community Café at 11.30. I am bringing some reflective journals with me to give to Participant 1 and the participants that will come for the first Co-design workshop which is going to happen at the Spectrum Centre in Inverness.
At the inverness stop, where I had to change trains to get to Forres, since I had about an hour to wait, I went to the Spectrum Centre to analyse the room. We had two rooms, one communicated with the other by a sliding door. The rooms did not have windows but they had a skylight which threw sunlight. In both rooms there were lots of tables and chairs attached to the walls and more chairs on the centre drawing

a circle. The rooms were quite spacious and also a bit dull. Yet better than in another times conducting workshops. I took some pictures and made a drawing. Then I took my train to finally reach Forres.

Entry statement
I am nervous because this is the first time I am about to lead the facilitation in one of the LF projects. I did facilitated co-design workshops but when I was doing my masters research. I am also tired because yesterday was very busy and stressful day: I had my first interview with Participant 1 during the morning and after that I went to the Creative Campus to print the tools and refine the last touches for the activities that we are going to run during the workshop today. Additionally, today I needed to wake up earlier to get the train from Forres to Inverness at 8.30am.
I arrived on time to my meeting with PS. We set up the room, moving furniture, locating on the table the tools and the catering. Then, we took a coffee and went through the programme of activities and time frames of each. PS asked me if I would be comfortable if I were the facilitator. I felt that yeah! I was able to do that, particularly because I designed, to a great extent, the programme and hence I was more familiar with the times and the objectives. So be it. I will facilitate this show. I prepared my space on the table: I put my notebook for my drawings, my pens and the summary with the agenda of the workshop, and I put the recorder close-by. At that moment I asked PS how many participants we were expecting and he said: “between two or three”. That was not good news. We were still having the same issue. I felt a bit frustrated and worried also, because I really needed this case study to start working. My case studies need to adequate to the overarching agendas which influence them, LF and the PhD.

Exist Statement
When we finished collecting all the materials from the workshop, R1 said: “let’s go for a drink”. We left the stuff inside his car and we went to a pub he knew close by. It was sunny and my eyes took some time to get used to again to the sunlight, after being inside the room without windows for 6 hours I thought, which was normal. R1 invited me to a pint. We sit down and he gave me a good feedback about my performance facilitating the workshop, although he also said that I needed pay more attention to the timing of each activity. We missed the prototyping activity at the end. Overall, it was good training for me and gave me confidence for next workshops. We talked about our plans for the weekend and we left the pub. He left by car and took the train to Forres. The train lasted 30 minutes or so and I felt so exhausted that, even though I wanted to write all my impressions and fill my field notes, I could not make it straightway. Already at home, I did some drawings and fill some field notes by hand. The following day I had a meeting with the LF manager. There I reported about the co-design workshop and updated about our planned next steps.

Observational field notes

Concrete facts/observations	Impressions & feelings	Time
At 10.00 a lady from Avimore arrived. We took a coffee and introduced each other. We waited until 10.30 to see if more participants arrived. After 10.30 we decided to start with the workshop. No more participants came.	I felt a bit worried when I just saw one participant. This workshop is going to be more a trial for me. With just one participant I did not expected to get a lot from it. How am I going to get insights about learning from a one-to-one	10.00

	design workshop?	
I started talking. I introduced myself again and the purpose of the workshop, I also thanked to our lonely participant for coming along.		10.30
Then I introduced our first activity. The first icebreaker activity consisted of a lanyard with three questions: 1) What is the most important thing you have learnt about tackling loneliness? 2) What do you feel are most valuable resources in your network? 3) What do you feel it is the most effective way you communicate with colleagues/networks? In which each of us needed to replay to them but just using only drawing, so we could not write. Here, the participant laughed a lot. I encouraged them with a sentence explaining that drawing can open up another creative ways of communicating. She seemed to be a bit surprised by this fact. She said: “I do not know how to draw”. PS added: “I am an engineer by train, I don’t know how to draw either”. There were more laughs between PS and P5 while they talked about their feelings about drawing. I triggered them to try and feel comfortable because it was not about doing something aesthetically beautiful, it was more about exploring different ways of expressing ourselves.	At that moment my mood and my feeling became more positive and I felt more enthusiast about the workshop.	A1
In that moment PS talked to introduce the LF project, which I had forgotten to introduce it, in order to put P5 in context. He said: “Our project is a three-year funded AHRC research project called LF and it is all about design simple tools and toolkits for good engagement. So if you look at the website there is a number of projects with different topics”. He expanded on the MP1 working with the communities in the Western islands (Mull and Bute) about community assets. He explained to P5 that, underpinning all the projects, the research explores the use of co-design. He added: “the idea of co-design is that if you develop something for somebody that you involve somebody in the designing of that thing, you just not design alone and then you offer”. He said that in our context, we PS and myself were not the experts in tackling loneliness.	Here I realised that I should do this at very beginning of the workshop. I thought: “for the next workshop I know that I need to talk about LF first”. Anyway, I also focused on PS; his words resonated so relaxed and confident to me. I guess this is something that goes with practice I thought.	

I added that the idea is about bringing together different expertise about the topic and I acknowledged her that here she was the expert in tackling loneliness. She listened to us with great attention.	Here I sounded to me very confident.	10.35
PS mentioned at that point the purpose of this session: “so we don’t know what is going to be the outcome and in which shape but the value of that will be sharing practice”. He said that loneliness is a big issue and there are a lot of good research and initiatives going on, but apparently the issue is all that information-knowledge doesn’t necessary get you across the network as effective as it would be”.		
So I said that our first question for this workshop is about: “What is that knowledge that is really useful and valuable? And secondly, how do you share it?”		
So PS added: “we aim to develop a toolkit that can help in sharing that knowledge”.		
I reintroduced the icebreaker again and I made explicit that P5 is the expert and her organisation has a lot of experience so her opinion will be really valuable for us. PS	She seemed to feel flattered and laughed, then she commented: “hopefully”. PS in a sincere tone of voice replayed: “that will be!”	
I offered the possibility to keep in touch and maybe organise another workshop within her organisation	AT this moment of the workshop I was totally immersed in my new role, and I felt as I were often doing it. I felt confident enough!	
We red the first question aloud to them: “What is the most important thing you have learnt about tackling loneliness?”		
After some minutes, PS went first and he said that there are 3 areas around tackling loneliness: community initiatives; how do you identify and approach people; what is in place that supports development of services for those people.		
The next one was myself: “I learnt that loneliness is multidimensional, so it has many layers: mind state (psychological loneliness); physical disabilities that prevent people to be able to move; and the final one will be related with physical locations, so for geographic isolation so typical in rural areas. To tackle loneliness, we need to address the three layers”.		
She said again that she doesn’t know how to draw but she finally did it! Then, she talked: “Just when you think that you are above the parapet, something		10.38 (8min)

else comes along and gets you blow again because another person is lonely and then you think you have put something, you know, you put another things there, but then another person lonely comes again, from another places, you are finding them, and then you try to get them involved, but there is another layer of loneliness". She shared the story of a lady, her neighbour, who spent most of her life taking care of her partner – who had diabetes and ended up in a wheel chair. One day this lady called her and said: "he died while he was sleeping". For her, P5 added, it was a relief because now she got free time and she was determined to not cry or things like that. She said that the lady kept saying to people that it was something to celebrate, but P5 and the rest were really worry because they knew the lady would break at some point. When this happened she enrolled as a volunteer in her organisation to take care of others and keep her life occupied and busy. She finished adding that tackling loneliness never ends because there will be always new people coming, more aging population. She said that it was hard but all was about getting as many people as possible getting in and in connecting them, strengthen the community and support that.	She shared the story of this lady in very emotional way. Here I thought that she was a sensitive person, with a strong empathy for the work she does. Here, she explained to us her values and her beliefs about how to tackling loneliness.	10.43
She explained that they have volunteers and volunteers team leaders and they organise regular meetings where the volunteers report back from things that they saw, noticed from their contacts with their clients. Then they have meetings with the team leaders and hence the direction team look for ideas to support such identified needs.	She is the director of a social enterprise, a transport company which operates within Aviemore area picking lonely people with a bus services and taxi service too.	
Her strategy, she said, is to turn some of her clients into volunteers arguing that it is good for them so, on the one hand, they are not lonely anymore and on the other hand, they feel they are useful.		
About the scale of her services, she said that sometimes it all starts in a small scale, and she believes that small is a good thing.	"People are the vehicle" that is the main idea I felt.	10.45

We looked at her drawings and she said: " I am not very good at drawing". We (PS and me) said, almost at the same time: "your drawings are great and allowed you to share such a good insights". We all laughed.	I was feeling happy because she was using drawing to unpack her values, her experiences, bringing her biographic story. We were having fun addressing a sensitive topic. And this was done just by the use of drawing. I wondered at that moment if she would share the same amount of emotions if we were using writing. Who knows?	
She shared another story of a man who lost his wife 5 years ago. He was encouraged by a social worker to come and see us. He wanted to be a handy person for another older people He is old too but he became a volunteer driver. She added: "he was really lonely and he put some barriers at the beginning and step by step we were breaking those barriers". And now he is an active member who was part of the board of directors. He is deeply involved in many of the activities the company runs and he never expects anything in exchange. She added that, although he is their volunteer, she sees him also as a client because he needs that as a way to tackle his own loneliness.	I was shocked because I started to understand more in-depth this social issue here in Scotland, and as they mentioned during the session in the UK. I wonder if this is a cultural thing or if in Spain we are facing similar lonely problems.	10.48
We went through the other two questions faster because we were running out of time. From this activity some insights emerged: food is always a good resource to bring people together; people and the volunteers are the most valuable resource, as well as the connections with other non-profit organisations – the networks. The clients and the volunteers because they report back about our services and the clients' needs.	Here our conversation was fluent and I felt that we all were relaxed and having a good time talking about things that concerned to our participant. I feel that the need for a transport service, due to the lack of good and affordable public transport, had created a good environment for social interactions. These human interactions are a consequence and at the same time the intended outcome.	A2
Then we reflected on the role of volunteers and how difficult is to get volunteers, to recruit them. The volunteer sector is a temporary resource, they come and go and sometimes they have a lot and another times they are lacking them. We talked also about their skills and she said that most of the time the skills are around human interaction such as making tea or talking aloud. They also said that to	I felt I was learning about the issue of loneliness and I was doing it by being able to empathise with P5 personal stories. Here I thought how powerful are human stories and how important it is the emotional channel (emotional connections), al least, in my learning.	

set up new volunteers. They need to go through a complicated process in order to perform certain activities. For instance, if they are going to be guiding/helping disable people.		
Her company has been providing services from 20 years.	I thought that she had a great experience and we were lucky to be there, chatting with her and appreciating a bit her perspective about the topic.	
With the third question P5 said that the best way to communicate is to organise meetings with the clients, the volunteers and the board of directors and they usually do it in a coffee morning shape. Here the relaxed and friendly atmosphere enables people to be more open to share their views. They record the conversations and make a list. Then, they make decisions with them. We also agreed that possibly one of the best ways to communicate something is mouth by mouth, connecting to people also through emotions. Someone mentioned: “the face-to-face interaction is so powerful”. We talked also about the fact that a report, and edited report, can be used as a tool to prompt conversations. The report could be co-designed in a more visual way. They have a more humanised idea about a report, as PS said: “here there is a picture and here a quote, and that is more powerful than hundreds of words”. Now I got it what they understood by ‘report’.	The meaning of report for me is something related to a boring and very formal language. So here I asked for clarification to PS and P5, because I wanted to better understand what they understand by ‘report’? What kind of thing they were imagining in their minds? And they had a very different idea. They agreed that a report may be boring but it does not need to be. Some reports have pictures and break down the key content on the subject matter. Obviously, they had a completed different notion of such a word. That was very interesting for me. Then I tried to image how a report could be done in their way. The conversation was focused on understanding their perceptions. Here we were using language as the means to exchange experiential knowledge. I believe the difference in my understanding	15.00

	comes from my small experience dealing with reports.	
After a small break, we began the second activity. This consisted of ten minutes individual reflection on our practice and experience tackling loneliness and about an hour for collective reflection – sharing our thoughts and making connections on the themes emerging. To do that, we had rounded stickers to write our memories/reflections down. Each sticker had a prompt word to which we needed to focus: activity; approach; values; motivations; and challenges. This activity aimed to unveil personal narratives around what the participants do in order to tackle loneliness, but also to identify best practices and start talking about how we could widely share such best practices.		A3
Here we were in silence doing our stories. I wrote my borrowed story from my mom and I waited for the others to finish. P5 was writing a lot. She got a lot of stickers. PS the same.	I panicked a bit in this moment because I thought I did not really had experience in tackling loneliness and I needed to tell a story. So I thought I do not have experience but I know people who have, so I used a borrowed story from my mom about her collaboration in a charity, in Spain.	
Everyone finished and then I started the collective reflection. I stood up and placed myself close to opposite wall to the door, where we stuck the A0 map. The stickers were very difficult to take off so we used blu tack to attach them to the map. I started counting my experience during the Master in Design Innovation, where we worked in a live project with 14 organisations operating in the Gorbals, one of the most disadvantaged neighbourhoods in Glasgow due to the industrial crisis. The quartier had a lot of social issues, as such immigration, poverty, drugs and violence. As part of my involvement I became a volunteer for a short period of time in an organisation focused on immigration. So I narrated the story in which every Thursdays everyone was invited to have lunch together. A lunch cooked by us and by the immigrants. "Everyone brings some ingredients and some people cook and	I shared my experience borrowed from other person and at least, it worked very well in presenting an example of how the activity could be performed, in the way I imagined when I designed it, looking for a descriptive accounts of practice. The important story here is the participant's one.	

some others clean or put the tables", I said. I went through a description of the activity; my motivations to join as a volunteer; the challenges I found in the engagement, and the values as well. After that, I shared my mother's story as a member of a charity in Spain. Again, I brought attention to the 5 topics we wanted the participants to focus.	These were just two examples. The important information was the one provided by P5. At this stage all was about pulling out current best practices, and as the workshop consisted of two design researchers and one participant, I felt she was the only one truly able to identify such good practices. This is one of the reasons why I was a bit upset. I was running the workshop with enthusiasm, yet I was simultaneously concerned on the fact that we will need to find more participants and run more co-design workshops in order to advance my PhD research and achieve the LF intended outcomes.	
P5 was the next one. She started by describing one of the most successful services they recently added which consists of a shopping day service. She said: “in our coffee meetings we identified that there are still needs for elder people to move around. You know, the taxi scheme was not enough, and there is public transport but they cannot reach every house. And one of the needs was around shopping. So we decided to set up a supporting shopping service with the taxi operators. So we have one vehicle wheel chair access and the taxi operators. It was a door-to-door service with assistance at the shop for parking, lifting items, and the taxis and our vehicle also included helping to bring the shopping into the clients’ house”. This service is still running every Thursday. About motivations she added: “I think seeing people together made a difference and we were so left out, because the car scheme started operating there and people were	I felt delighted just listening all her stories. She had so much to share and her voice was so connecting, I felt I was there imagining what it might be to be part of such stories. Her voice and her personality were embracing me and making me participant. I liked to listen to her when she talked, like Hamelin's futist attracted my attention.	15min

feeling a bit isolated, we felt, you know, why we do not support people here but include the taxi drivers? And it is nice to see people together. They see each other once a week, and this makes the feel good. It becomes a social event and for some of them they just turn around that day a week. So the can do the big shop and get to see the other people". For the approach, she said: "everyone likes to see other people and they like to chat, they like to catch up with others about where they are. It is just in the way that older people are (laughs)". In the challenge here was that it was an increasing number of people with mobility issues and they needed a wheel chair access, so we actually needed to buy a bigger vehicle to support those people. This also needed more number of volunteers for a one-to-one support. It is nice to be independent to chose their products but sometimes they need help". The mobility disable people usually require a one-to-one volunteer/assistant. She left the value for the end: "we allowed people to have their own choice, you know, it gives them a choice and they can chose their own shopping. Cause people… it is the wheel chair meals but they offer frozen meals and people get so fed up, although it is a big choice, but it is not just the same to being able to grab what you want". So the value is fro her was providing another possibility, more choices.	When she pronounced value, the word resonated stronger than the rest. She called for our attention, even more. I felt what she was a bout to say was really important fro her. This reminded me to the Amartya Sen's works about freedom of choice and economical development. He presented a model based on the capability approach of individuals to chose and feasible achieve the life they want/wish. This unpacks a set of cultural values related to freedom, tolerance, cooperation, and strengthening human relationships. By	17min

	providing a new alternative that people can afford, the BSCTC enable more capabilities, which support the kind of life those people want to have.	
After that, P5 introduced a second activity they run called befriending, which consists of matching up volunteers with the users of this service regarding their common interests does this. Her motivations are around the fact that she likes to support people within her community, she said, and one day she will be older.		
She added: “I’d love to go to the Scottish government and say it to someone: right, this is a wheel chair and this is a blindfold. I am going to put you in that wheel chair with the blindfold and then I want you to go for shopping (laughs) and see what it looks like. Take it and see how it feels for you because one day that could be you”. She mentioned that she does not understand how the government can keep reducing the budget for such social needs.		21.09
For them now, she said, due to the cutbacks and so on, they need to meet the needs of their older people within her community and this is one of the big challenges. The value is about the people. The family trusts the service, the person that is going to visit their older people. The volunteers also get a lot from this human relationship. I asked her what age were the volunteers of this service. They are younger than the volunteer drivers. They did a pilot study involving the high school and now it is quite successful. It is about generational interaction, she said, children love older people and vice versa.		
When she finished, PS went through two examples too. His examples opened up a half hour talk about partnering issues between the public sector and the third sector. As she told us, her organisation has been trying to partner with the NHS because the PGs usually know who are the patients suffering loneliness. She said: “To the NHS is taking so long to collaborate with us and now the Scottish government is telling them to do it, but they do not know how to do it.”		A4
She shared a story on this: “one day a GP	I felt really connected to this	1.40

phoned us and said: I have a lady that I would like you to support. Then I said: Ok, what's her name? We knew this lady. The GP said: she really needs to get some social interaction. So we phoned her up and we invited her to come to the visually impaired support dates and we asked if she would come to that and then she came. She loved it. She finally got someone who understood her. The following date she came to the shopping day in a wheel chair and get support. Ross, one of the inclusion people, decided to write back to the doctor, email him and given him an update of about what happened. All this happened in one week. He replayed to us and he admitted that he went to visit her and he couldn't believe the difference in her. He said that he did not feel he needed to go and visit her again and he also reduced her medication." The problem here appears because as a social enterprise/charity they need to demonstrate the impact of their activities to their funders, so they are really interested in getting some sort of formal feedback from NHS. She also told us that in her 20 years of working in this social issue, she just noticed some small changes in NHS in the last 5 years.	girl. Her voice was smooth and transmitted al her passion.	
Our last activity in the morning (called map-me) aimed to reflect together about the networks we have, visualise them and interconnect them. The idea was to find out where it might be a possibility to strengthen networks between participants. It consisted of an A0 map which three concentric ellipses. Each ellipse focused on different elements, which were (from the centre to the periphery): me, people, resources and places, and finally another things. We all mapped out our networks in relation with the activities we shared in the previous activity. Here we discussed aspects such as sharing knowledge, connections with another organisations, and the scale of the service. On this matter, P5 said that it is important to think about it and question if there is a need to serve more people and who. She explained that once a service starts, this one might lead to another service or change its directions/purposes. We also acknowledge that there are so many little	I felt in this workshop we were learning a lot from P5. However I have my doubts she have learnt that much from us.	A5 9min

projects across Scotland (tackling loneliness), which emerges spontaneously from local people but they go unnoticed. She also talked about the key people, the ones who initiate the activity at the first place or those who are the motor to keep doing it, whatever it is. Those key people need to have a replacement in order to ensure the survival of such activities. She suggested introducing newcomers into the activity, a new volunteer who can get some responsibility. She added that in most of the cases it is up to one person to keep alive these small-scale activities. She shared examples she knew evidencing her knowledge.		
We also discussed the key role of volunteers for non-profit organisations such hers. She told us: “I cannot survive without volunteers. For me they are the boiler heating (the trigger). I just think that our volunteers are so special. They are the key for us”. Her ingredients for her are: volunteers, cosiness and friendly staff. She added: “if a volunteers comes to our office, our staff stops doing whatever they are doing to focus on the volunteer because maybe something happened that require our attention. And they know that they can come and talk to us anytime”.	Here we were identifying key elements of best practice such as take care of your volunteering team, the scale of the services, freedom of choice, cohesion and dialogue, be responsive to the clients-volunteers-team leaders when they report back or present ideas for services, develop the services including stakeholders, the coffee morning meetings as a way to establish friendly and dialogical environments. Volunteers from all the services, staff members, and sometimes clients come together to report things, think about the current services and to think about potential new services.	12.30 14.00
Thinking about how to reach lonely people, she told us that they started going to the shelters and elderly centres. Once there, they begin talking to those who seem to be lonelier than the rest. They try to tease them out. At some point of the conversation they provide mouth-by-mouth information about the activities or services they do.	In rural areas older people and disable people are more than any one isolated from basic services such as banks, supermarkets or pharmacies.	28min
Something that I found really interesting is something P5 said about the shopping service they provide: “the moment you stop shopping, if somebody stops coming to shopping, we know that it is when they stop going out and the care service needs to come more for them. Some of them just	The attendance to the shopping day is an indicator to know if they are doing well or they (clients) need further attention. I was really admired about the	29min

come because they want to have a laugh, they want to meet people; they don't even care about shopping (laughs). When they decide stop coming to shopping, we know they are giving up and it is a critical point".	way she knew her organisation, certainly experience is a degree!	
She went deeply: "sometimes you get to know what they are buying, the volunteer that is with them on the one-to-one, they come back and say: well, they normally buy this and this. And then, they might say to us: they haven't buy meat or they haven't buy veg, and they are buying too many sweets for the last few weeks, I think we need to kind of find out what is happening. So we would contact the care manager and the care manager would put in contact with the GP or such".	I wondered how she formalise her volunteers. This organisation has around 125-150 volunteers.	31.50
We went down to have lunch in the cafeteria. There we had soup and sandwiches. We talked about our lives in a more relaxed tone, if possible. We spent 20-30 minutes there and we went back to the room.		
P5 and PS were still fresh when we started the next activity: concept-ideas for tools. I took the concept sheets we designed and I put them on the table. The concept sheet was an A3-sized sheet, divided in 5 blank squares. Each blank square contained prompt works for the participants to think about when co-generating their concept-ideas: 1) key insights emerging from the conversations held during the previous activities; 2) aim: what the tool does; 3) How to use it; 4) audience: who would use it; and 5) in the biggest blank square participants were requested to draw their concept as a story. We started the activity laughing. That, I thought, was a good sign. I noticed that both, P5 and PS, laughed any time they needed to draw. Here I started wondering why. Was it because they felt uncomfortable, they felt challenged or it was because they felt going back to children activities? I encouraged them to use their imagination, and try to challenge their assumptions. So I said: "how we could visualise these good sharing practice? Is it a report, a comic, an artefact, an exhibition? Everything could be, so there	When we came back from lunch I felt a bit exhausted. In the programme planning, initially we had planned two activities for the afternoon: 1) develop between 3-5 concept-ideas for tools (brainstorming); and 2) prototype some of those ideas, maybe 2-3 prototypes. However, as a facilitator, I decided to slow down some of the activities in the morning because we had one participant and hence this enabled us to have quality conversations and ask many questions to our participant. We had (the research team) access to enriched information and personal narratives that made us really start grasping some understanding about the context of this project. I thought that in such a complex issue as this we needed to integrate more people, more perspectives in the co-designing of engagement tools. One expert and two designers can come up with something but it would not be	A6

is no limits, but we need to back up our decisions with the insights we found out before". They took some sheets and started working alone. We were in silence, so I thought that maybe it would be good idea to put some music. I asked them and they agreed. P5 suggested a band that I had no clue so I asked her to write the name for me on my computer. We found it! I went to work with P5 in an idea called 'social connector'. She explained me that this tool will connect people. I suggested starting by talking about what this tool would do (the aim). She said: "social connected nesting". The music was in the background. That was cool! We begun drawing, brainstorming, while we were also talking and thinking simultaneously. She took the pen and depicted a spider wet. She was thinking and drawing, going back to her knowledge and at sometimes explaining me her thinking. She told me how her organisation works, from the core staff, passing through the team leaders and the volunteers. Then, she stopped and said: "but the problem is how to get there. That is the core to make the field to go around. This is how we started. The spider web is growing all the time but that is always at the core. How do we transform this into tools?" From her drawing I interpreted/saw a sort of mapping tool for social enterprises that they can use to analyse or evaluate, even for planning the expansion of networks. I suggested another idea, which emerged from what she drew, a tool to visualise the things, the process that need to be done for start-ups. We agreed that this idea could work to map out the organisation story and narrated in a visual way. We changed the name to skeleton mapping. At that point we had two ideas, but I felt she wanted to explore her first idea further and I felt that my collaboration was more blocking her rather than fuelling her thinking. So I went back to work alone and she asked PS about what he was doing and see if he could help her.	as rich as it could be by bringing more expertise. Here we were co-brainstorming together, we were thinking collectively, trying to give a body to a vague idea. We thought about all the elements touched in the morning: resources, funding, volunteers, facilities or equipment, services and links with another organisations. The idea was great but it took a very complex shape at some point. There were so many elements to take into account that I felt unable to help her to define it more and I felt stuck. Maybe it was also because I felt really exhausted.	10min
We all were trying to squeeze our brains and illustrate our ideas in the concept sheets. We were doing this for 30 minutes	Over my involvement in my PhD I have participated in many co-design workshops,	

more. After, we started sharing our ideas. We came up with a few of good ideas in addition to the spider web. The social prescription was my favourite and it was some sort of template that GPs could use to observe patients and then referred them to a social worker who can get in touch with them and provide social prescriptions instead of medication. So the social worker would put lonely people in contact with social enterprises. Here they entered in a conversation about this matter. We all started adding things into the idea, helping to frame/define it. Did you know that…? Was another idea for a tool, a way to tell people about the services they have. We also came up with the wheel of chain, another idea to show progress of change in individuals with social wellbeing condition. Social providers, GPs or nurses, we thought, could use this one. There would be a shared scale agreed between the patient and the staff, and based on some questions the patient would be moved to a red area or green area.	and in this one I felt that, on the one hand, there was just one layer of conversation between P5, PS and myself. Therefore, it was easier for me to capture the topics we discussed and be aware about the things mentioned. The conversation was in-depth and I think it gave enough information to start understanding the context of this project (in many different ways such as the examples of personal stories, some statistics and facts from research reports and papers). Yet, the idea generation was poor and we were tired, all of us, at least this was my impressions. It was poor, I felt, because it was not enough inputs, creative and diverse ways of thinking about the same thing, in order to co-construct a concept-idea based on the ideas of everyone. At the end of tis activity I was totally dead, or at least this was how I remember I felt.	22min
When the workshop finished, we thanked P5 for coming and we asked her if we could get in touch. I asked if truly I could go and visit her organisation (during the day she invited me in several occasions). She agreed and invited me to send her an email to discuss it. When she left, we collected all the written data and the rest of the equipment (camera, recorder and leftover materials). We went to a pub and took a beer. At that moment, I finally felt released. The workshop had finished and I was not in charge anymore. PS said to me that the workshop went well, the only thing to have a look was the timing that went over our planning, particularly in the morning. This hindered that we could actually reach the final activity: prototyping some concepts. I told him I was really exhausted in the last session and he comforted me saying that facilitating a workshop so long like the ones we run within this research context (rural areas, distance problems, physically bringing		

people together at the same time and in the same space) is really tiring and actually, the facilitator often does not participate in the brainstorming because it is not part of the role. In fact, for being co-design, the conceptualisation ideas need to arise from the collaboration or participation amongst participants, who are really the experts. So the role of designers here is to prepare the conditions to co-design; support their creativity and refuel their thinking when they feel stuck. It is about creating the flow, to orchestrate each instrument, each participant, in order to achieve, accomplish, a holistic and collectively crafted song.		

Impressions

- **One participant is not enough to co-design**. Co-design requires collaboration of more different perspectives. It needs more participants. The co-design activity was more an individual brainstorming session. I tried to work with P5 but I was not able to spark her with creative ideas. I was so tired at that time.
- **Motivations**. The participant came to this workshop motivated for her curiosity about what design could bring and to learn from other people new ways/tools to tackle loneliness. She came to know more. In a moment, she shared her experience with the NHS – she found tremendously difficult to establish a partnership with the GP's, source of lonely people. Here she seemed to be frustrated and a bit upset with the public services, which put a lot of barriers. I believe her motivation to come today was more related with her values: in a small scale, everyone can help and be connected to others; with small activities and small pilot-services, people come together. And she has evidence of that!
- **Freedom of choice**: increasing capabilities (Amartya Sen sense of development and economic growth).
- **Drawing vs writing**
- **Number of participants**
- **What do we learn**?
- **How do we learn**?
  I think we enable learning within this context. Sometimes we provide our knowledge, our design thinking approach, our experience on creating ideas and materialising them into a specific shape. We do understand about things that for others might go unnoticed such as affordances, signifiers and use context. Yet we also need to learn, equally in the building of this partnership. I feel I learnt a lot today from P5 experience. It was not that I acquired some of her knowledge. It was more myself listening to her stories, personal narratives and fact construction of her arguments. In other words, learning, for me, required me being open to listening carefully, open all my channels: my ears, my eyes, my body and my mind synchronised in harmony and focused on empathising with P5. I am not going to be an expert in tackling loneliness, but now I feel more confident about how I can help.
  We learn from our interaction once the boundary space is co-created, where all the people agreed implicitly in open themselves and initiate

- **In what conditions learning emerges in co-design?**
  I feel there is a range of factors here that might support learning in informal environments: 1) the physical space, and the environmental elements on it. Today we played with the wall supporting collective-reflection-in-action. 2) The physical objects (pens, papers, maps, concept sheets) also play their role here: the tools we previously designed were tailored to support the activities we devised in order to bring P5 into a creative mental state in which she felt comfortable generating her own ideas, at the beginning with me and thereafter alone. 3) We made P5 to feel comfortable, relaxed, in a safe environment, and animate her to stand up (4-dynamism) and share her motivations and stories (5- space for everybody to talk freely if they want) using drawing (6- drawing here becomes a tool to change the individual's habits and hence enable another way of thinking and expressing ideas; potentially also looking at our perceptions from a different angle and thus, questioning our assumptions), which made us to have a laugh many times (7- enjoyment; there are so much research and studies suggesting the direct connection between enjoy and learning). We played music in order to accompany creative thinking process and made P5 to feel relaxed and having fun while co-conceptualising ideas for tools. Another big thing is participation/collaboration. Here I believe there are two things to pay attention: the number of participants and the quality of the collaboration. This is crucial, without human interaction, without participation there is not learning in informal environments. The more participants, it seems to me, after this experience, the more capabilities to learn because each participant is potentially the stimuli for informal learning, and the quality of the collaboration (the levels of participation) influences/defines if the learning is mutual or not.

CO-DESIGN WORKSHOP 2
Field Report | Project: CS1

Information about CS1

CS1 Theme: Tackling loneliness; sharing approaches, sharing and practice.
Audience: Social enterprises (SEs) related to tackling loneliness and isolation in later life.

Aim of Co-design Workshop 2: To co-design a set of cards/ a card game used for knowledge exchange between professionals who working with volunteers as a way to share best practice. To develop a template (to be used in other contexts) and bespoke content for this context.

Reasons: Explore current issues SEs face in connecting with one another to share practices, current approaches to social engagement, and ideas to improve SEs practice in the near future.

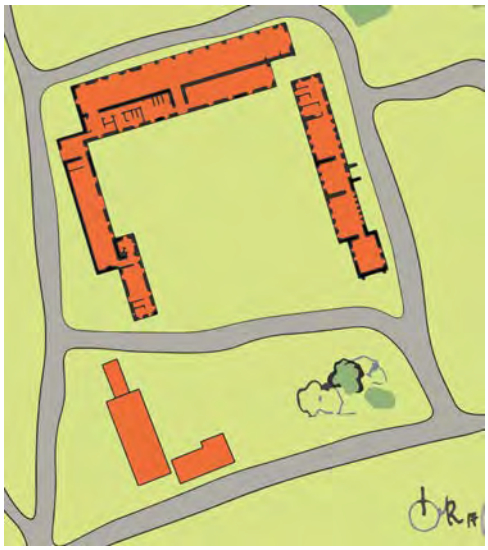
Flow of the workshop
12.00 welcome: introductions, outline of the day, ICF and how the day will be documented (participant information sheets, ICF, Name badges).
Lunch served at the kitchen space
12.30 Activity 1: High 5 cards. Pack of five cards to write five top pieces of advice.
13.00 Activity 2: put your cards on the table. Group based activity. Aim: to gather insights around the participants' current practices. This will co-create a shared and deeper understanding on their needs and issues. The casino grid (the card at on the rounded big table) will be the repository place to collect all the insights. These insights will be used in activity 3 (grid mat, category chips, blank cards, numbers to draw from a hat).
14.30 Tea and coffee break
14.45 Activity 3: Play and say. Small groups in small tables located on the south side of the room. Aim: to play different game cards and gain a collective gaming criteria. They will have an A3 sheet to record their insights and analysis of the principles behind each game they experience (Pokemon, Top Trumps, Uno, tarot cards, playing cards, Happy families).
15.45 Activity 4: Gamify. Same small groups generated in activity 3 will keep working together. Aim: co-design and co-develop a card game foregrounding the insights from activity 1 and 2. They will be encouraged to come up with a card game – which combines the meta-design analysis of the card games from activity 3 and the insights drawn from activity 1 and 2.
17.15 Presentation of design ideas. Each group will present their concept-idea: description, how to play, with whom, and how it would enhance current practices of knowledge exchange.
17.45 Finish: collect IFC, concept-ideas, materials and the food area.

Intended outcomes: 2-3 concept-ideas and prototypes of game cards to support knowledge exchange between professionals in the sharing of best practices within the context of talking loneliness and isolation.
Goals: Being able to co-produce rapid and dirty prototypes to further develop a set of engagement tools.

Field notes

Fieldworker: Mirian Calvo (MC)
Setting: Exhibition space, Creative Campus, GSA, Altyre Estate, Forres.

This time the workshop was held at the Creative Campus, GSA. We had the exhibition space, an open-plan space with big windows and doors, which introduced the surrounding nature into the interior of the room. Its Renaissance windows at the top of the walls created a changing light throughout the day, drawing an enveloping atmosphere of lights and shadows.
In preparations to the workshop, we distributed the space in three areas. In the central area (i) we placed two sofas and chairs around a coffee table. At the table, we put the informed consent forms (IFC) and information about the project. The participants would enter and we would direct them to this area, where we would invite them to read the information and sign the ICF. They will go to the kitchen and get their lunch. The kitchen is on the north side of the building. In that wing (ii) of the main room, we placed on a large round table the card mat and the category chips for activity 2 "put your cards on the table". In a group activity, all participants would have their opportunity to share their experiences and top tips of their best practice. In the north wing we place on a large round table the card mat and the category chips for activity 2 "put your cards on the table". In a group activity, all participants would have their opportunity to share their experiences and top tips of their best practice.
In the south wing (iii), we placed three smaller tables, for 4-5 people, leaving space between them so that people could move freely. In this area we arranged activities 3 and 4 (see flow section).



Observation Date: 05/07/17
Observation Time: 12.00-18.00 (6h) ???
Participants' Bio:
P1 | P2 | P4 | P7 | P8 | P13 | P14 | P15

Session Objectives: To find out what are the participant's motivations to come and participate in the project; what do we learn; what kind of learning process arises from collaborative design activities. In what conditions does the learning process emerge?
Focus

Previous reflections
In June a new researcher (R2) joined the LF team and started working on the project with R1 and me. The scoping session had gone very well so P1 and P2 were very enthusiastic about us finally doing a co-design workshop in Forres. During this month I went on holidays and just one day after coming back I travelled to Forres to take part in the co-design workshop 2. Over my holidays the dynamic of the research team had changed to a bit. R2 was now leading the project and R1 was leading

another projects. In this moment, LF is entering the end phase, 6 months to finish a 3-year project. This has led to a more pressure to do all the points in the research agenda, for instance, to finish the projects, initiate the ones that are about to come, plan dissemination events and evaluation.

In this workshop, my role will be different; I will enter as a participant-observer. This means that I will have a freer role in which I can easily mingle with the participants, participate in the activities or jump into an observational mode. This is good because it takes all the pressure out of me, as I do not need to facilitate. I just need to help to co-create with R2 a friendly and open-minded atmosphere, give some support in documenting the event, take pictures and recording. I brought with me a camera and a recorder, reflective journals to give to those participants who might agree to participate in this parallel activity for my PhD research. I have also my field notebook!

I took the train and I decided to relax during that time, I needed some time to made my mind and accommodate myself to the working mood. I felt a bit strange, I had just arrived from holidays and there I was again, jumping again into the fieldwork. I wondered if I was ready. Who cares? This needs to be done! Steady and slowly, I began feeling more confident and calm. I took my papers about community engagement and began to read. I wanted to start preparing my presentation for the LF Summer School, which was about to be the following week. When I arrived to Forres, I had dinner with R2 and another researcher and thereafter to sleep. We woke up early, had breakfast and then to the Creative Campus by taxi. R2 briefed me about the programme of activities she had prepared for todays' workshop. Then, we organised the exhibition space, set the tables, and decided how we were about to use the physical space.

Entry statement
Once everything was ready, R2 and I talked about which role we each had. Another researcher was going to come and help us, because we expected a lot of people. I was very happy that in the end the project had a lot of participants.
R2 seemed a little nervous. I approached and tried to transmit confidence. On the contrary I was confident and with very good feelings about the event. I felt it was going to be a good workshop. Towards sun and everything was under control, within our possibilities. I thought: “the place is magnificent”. Comparing the spatial qualities of the room with the other rooms where he had participated in co-design workshops to date, this was undoubtedly the most appropriate. We had everything, different materials, glue, and the possibility of printing if necessary. The outside scene was not left behind. The green of nature drew some natural paintings on the windows.
My role would be very free and I could change to a participant mode or change to a more observant one. I think it is in this role that I feel more comfortable and in which I enjoy the most. I would take care of taking pictures and recording activities. It would be there for support. R2 would lead the event and introduce each activity, she would be the conductor of the orchestra, and R3 would adopt a passive role, listening and capturing the insights.

Exist Statement

Observational field notes

Concrete facts/observations	Impressions & feelings	Time

Participants began to turn up. Twelve participants came from very different organisations (Health and Social Care Moray officers, Family Outreach workers, art therapy, Let's Eat Forres, wellbeing coordinator at Unit Credit, TSI Moray and etc.) and with diverse roles.	I was pleasantly surprised to see so many people.	12.00
R2 was at the door welcoming the participants and directing them to the central area, where I was. There, I invited them to read the information sheet and sign the ICF. I also gave them a lanyard as a badge where they needed to fill teir name. Once finished, I collected their ICF and gave them the high 5 cards, a box of cards containing five blank cards. Then we invited them to reflect on 5 pieces of advice of best practice based on their experience. Once everybody was sat in the sofas, R2 asked me if I could do a brief introduction of the LF project. So I did it. Then she sat down with the rest of the participants and invited them to introduce themselves. We all participated in this activity. We said our name and what brought us here to participate. People were already talking between them.	P1 arrived and she came to me straightaway. We hugged as friends. She asked me how many participants were about to come. I said to her we expected around 10 participants. She smiled and said to me: “I am very happy for you. Lately I tried hard to bring as a much participant as possible but some of them did make it. So I was worried we could not have enough participants”. I noticed that all the participants wore the lanyards. It seemed a very good group of people, the group dynamic emerged naturally, without any effort from our side, I felt.	
The lunch catering came a bit late, that is why we decided to introduce the activity 1 earlier than the lunch. This was silent moment, there were just conversations in pairs – reflecting on their practices.		
About 12.30 the lunch arrived. Everybody seemed to be happy to have lunch. I was hungry. We moved to the kitchen where the food was displayed on the table, as buffet. I took a plate and picked some sandwiches and soup. People took their food and went out, to the backyard. It was sunny.	I noticed that R2 almost did not eat. I thought maybe he did it because of the nerves, or maybe she had to be very focused, paying attention to the times of each activity, a well as moving people and motivating them. Facilitating workshops like this one is not easy. It requires paying attention to group dynamics, balancing egos, adapting activities to group attitudes and making them feel safe and relaxed. It is important that the participants understand from the beginning that this is a friendly, open-minded atmosphere to experiment, try and do things, where everything to some extent,	12.30

	could be imagine.	
At 13.00 R2 called attention to start the second activity. We drove participants to the big round table, close to the kitchen, and they sat down around the table. All the participants looked relaxed and enjoying. They were already laughing. I was surprised how well the group understood from the beginning what they needed to do. Their attitude, enthusiastic and willing to try, was key in creating synergies. R2 introduced the activity. The chips on the table were divided into four categories: Challenges, successes, network and tools. Additionally, there were blank chips in case we came up with other categories. She explained the game. She said that this was the first time trying this tool/activity so invited participants to try and see what would happen. Firstly, in randomly turns the participants put their cards with their advices on the table and they kept doing that until everyone shared them. Then, they started to cluster the insights into the themes and pulled out key insights that we used in the following activities.	In this activity, I adopted a more passive and observational role. I remained standing, writing what was happening and making drawings very fast, because the activity was frenetic and quite difficult to capture as a whole.	13.00 13.10
R2 was curating the participants' turns, the croupier. She had a metal box and was taking one chip with a number each time. Each participant had a number, so when the matched number came out from the box, it was their turn to share their 5 top tips. She did this until the last number; so all the participants had the space to share. The first number was 20. Two people had that number, so they shared one advice. Listening was a key insight. The second number was 22. They mentioned that bonding generational connection between youngers and old people is a good way to tackle loneliness. People started jumping into the topics. Someone mentioned the benefits of students living with elderly people. “They all get benefit, the students safe money and the older ones are accompanied”. More people conversed here. P1 said that in the Credit Union they send volunteers to schools. With the next number everybody started laughing.	Insights emerged: listening and empathy was repeated a lot; generational connections; emotional fight against negative feelings/moods; emotional support against resistance; develop/apply sensitivity; make sure we make time to spend to know the people that are looking to move out of loneliness and isolation (building trust); honesty and empathy with the others and with the situation; prepare for transitional moments in live such as retirement; enjoying approaches, laugh; nature, go for a walk; transport; sharing a meal;	

The participants were carefully listening to the tips. At this point of the activity were not many conversations. It was more about listening and sharing.		
P1 talked again: “mine was essentially what we are doing today, actually, to network and communicate with other organisations in the field. Say that we are not duplicating or if we are duplicating find ways to be more effective and we are learning from each other as well”. P3 talked next: “this is obviously what I do, to offer craft-based activity, free of charge if possible, cause this allows participation I noticed for many levels. So people come and maybe are not speaking, just get on and use their hands: (connecting) the hand, art, mind and experience. Certainly for my own experience with the group I am working with, the ones that are not articulate, they can just get on and do it and re-start their confidence from that”.	P1 was cheerful, enjoying and participating actively, sometimes listening carefully, and, when it was her turn, sharing openly her views. I noticed she was a bit shy in her first say. P3 seemed to me to be in a more reflective attitude and a little less enthusiastic than the group dynamic.	5.46” 6.14”
P8 asked at that moment to R2: “Is that the idea to group these together?” R2 answered with a yes and invited him to actually start doing it. So P8 began clustering the cards but without using the chip yet.	P8 seemed to be enjoying the activity. I thought he had an analytical approach, because he seemed very happy putting the cards that in his mind were similar.	
P13 said: “what I got is to be honest with the person, listen to him and have empathy with his situation”. He found honesty a key factor. This is related with building trust.	P13 was, in my understanding, the participant lesser active of the group in terms of talking or actually enacting things, however he seemed to be deeply engaged in the activity, very focused, but in a lesser level of participation. As I imagine this, in the boundary space outlined by circles of interaction-motivations, he would be allocated in a peripheral position. He was inside the boundary space but his attitude was less enthusiastic.	8.10
P2 talked again and sais: “don’t expect people to come to you, reach them wherever they are”. Some people agreed in that point. She continued: “I think with the transport you are right. It is like how successful is the mobile library, you know, it is great because you are taken something and they will come out of the house, to offer things, it could be a cooking pot or whatever, take something out. The participants were already clustering the advices that they found similar. P8 said to publish the activities they are organising. P2 talked about her experience setting coffee mornings and three participants nodded in agreement.		13.25

P4 shared her advice: “take a risk, try something new, be adventurous not scared. Again it is about that mindset change, knowing yourself and not be scared about change”. P14 said: “play, fun, that sort of thing, I think it is quite important in engaging people”. P1 asked if that advice would be clustered with laugh. They agreed.		
Another participant stated that reflection/ reflective activities help us to self-knowing ourselves and this leads to take consciousness about our emotional state and identify whether we feel lonely or not.		
A woman shared: “use positive examples that show the benefits of being connected”. Experience here was identified as a way to learning and sharing this sort of knowledge. P8 said: “come together in a group with a focus”. Here the participants laughed. I think they were happier being there – doing what they needed to do. The atmosphere was fantastic, everybody relaxed, enjoying being together and laughing. Lots of stories emerged during this activity.	This statement reinforced my beliefs in what I do. Still coming from a totally different field and approaches, I was able to empathise and understand in what ways they were approaching to the same issue. With this activity we were co-creating the boundary space and hence, the first synergy to enable informal-mutual learning (human-human interactions) through listening, sharing, co-constructing a focused dialogue.	
We finished sharing the advices. R2 explained the next step of the activity which consisted of start organising and categorising the chips (which contained the insights) under four categories: challenges, tools, successes and network. These categories stem from the co-design workshop 1.		13.30
The participants here did engage with the game but in a surprising and unexpected way. All the tip cards were distributed around the table. P8 took the chips and began allocating a chip to each cluster of cards. More participants followed him and then in an organic way everybody started sharing more personal experiences. They talked about what category would be listening, the advice more repeated. So they fill a blank chip with another category: skills. There was a participant who stayed standing from the beginning. Leaning against the wall, she watched the chain of		

events. Her participation was peripheral. I wondered what was the reason that had led her to decide to stand there, standing, vigilant. I approached her and invited her to sit in my chair. I thought that probably she had not sat down because we were many people and there were not enough chairs. I think she did not like my suggestion. She looked at me strangely and replied, “I am very good here”. So I apologised and left. During this activity we reached some emotional moments. Some participants shared traumatic or personal bad moments of their lives. Personal stories regarding relatives or friends who had dementia, Alzheimer, people who lost someone close to their hearts. The conversation was fluid and organic. Everybody seemed very empathetic/sympathetic with each other. Even R2 and myself shared some personal stories. I believe, this helped us to empathise with the group and reinforced the power balance relationship between them and us. They perceived us as supporters/facilitators, as collaborators. Loads of laughs!	I felt a bit embarrass .I regretted offering my seat. At this moment, the conversation was deeper and more relaxed. It was no longer about getting to know each other and to understand each other. During the first half, people asked questions about the advices because they wanted to understand and to know each participant’s context. During this process, they co-negotiated and established the conventions that would set the tone of discourse/dialogue. They found their common language and agreed on the terms. All this process goes unnoticed and unconsciously in human interactions (Garfinkel, Studies in ethnomohodology). The group dynamic (social order) emerged from the way participants conducted themselves as a collective, and the sense of the context from their interactions.	
P4 pointed out that everything starts with building trust. She was a strong voice in this activity. She seemed to feel comfortable talking to unknown people. One participant said, “but what you are saying about being aware, if somebody is not aware about, you know, in hearing in certain way, so that is one situation. To become aware that actually so if do this more often, things would be easier. So if they become aware and they still not chose to be, that is fine. If they are not aware in first place, we cannot help”. This resonates to me as something related to the readiness of participants (in this case,	P4 was a strong voice in this activity. She seemed to feel comfortable talking to unknown people. Apparently she has a sort of local political role. I am not sure about it, but it could be, based on the way she behaves. Everyone noticed her presence in the room, I felt.	13.45 A2 34.48”

lonely people). P2 expressed her understanding of isolation as a disconnection with people. She suggested that those who decide to disconnect, thereafter it is their accountability to change that. Her role as a service provider needs to respect certain boundaries.		
	It was just one conversation, not like in the pilot study workshops. I wondered why. Probably this has to be with the setting of group dynamic. In this group of people, there are three men and nine women. The men almost did not talk much. P8 was the one who seemed to be more comfortable and free to speak up. In a great extent, women led the conversation.	
We talked a lot about the tip. We went to the ones identified as key. We spent a good time talking about self-awareness, identity and in what ways we could improve our practices by implementing some of the advices. We also talked about managing transitions. P4 said, “At this moment there are more socially isolated men cause they are always the shadows of that women that goes for coffee and talks. That is way I was to introduce more men activities”. As she explained, loneliness is associated with transitional periods of human life. “They go because they want to be part of an activity and within that activity the most important thing for us is the word trust. Trust takes time and takes repetition and to get to know and listening. Once you build that trust over time is when the crucial conversations we have.”		14.00 A2 42.06 43.05 43.33
P4 said: “we created a DVD with all about our community groups and we have got a testimonials from a lot of people who took part if anyone wants to see it, cause it shows life experiences of the older generation saying without going to a group, a local village hall. It means that, you know, with a life light cause they lost their husband. They didn’t have the confidence to go out and they pushed themselves, so they took a risk and said,	At the end of this activity, P4 took the lead of the conversation. I felt she was feeling quite comfortable, so she began acting as she probably is in her everyday life, showing herself as an accomplished expert.	50.38

no, I am going to do this. One lady said, it is the best thing I ever, it is amazing. And that is all about engaging in community group. What it was the ripple effect was to transform from going to a one group and built friendships and it goes and goes, and builds those connections and networks". P1 then suggested that the DVD would go into the tools category. Everybody agreed. P4 added that the DVD was a good way to share with another old people what is the benefit to go to these community initiatives and events and encouraged them to engage. She also highlighted that the DVD contained the people's voices and their stories, so it was about them. The showcases were about the coffee and the cake and the connections and friendships that emerged from it. R2 also suggested that the DVD could be also categorised with the publicity theme. People also agreed. P14 commented about the value of taking a risk. He said, "I think it is all about taking a risk, for that to happen however gentle it is, it is a big deal. One lady who came down to a transition term and we did six weeks blocks and she missed the first block and at the second one she came down and staid at the doorway, so we invited just to come in, and then she said, I wanted to come down but I was too scared". He added that she finally came in and she got involved.		52.00
P4 added some thought on this, it is about "expectations, I tend to find a lot of people have assumptions and misinformed cause whoever is in their head, they are assuming this is what it is and we got bowl groups and they say, I don't want to play a bowl". Here there were a lot of laughs. She added, "we have identified early on that we have three categories: support, transport and then the activity, cause we need to create an activity. If we were looking at the support and the transport, so someone can go straight to the activity because they do not need support in transport, they are self-sufficient, but by support we mean physical and emotional".	I noticed that P4 was repeating herself a bit. I looked at the rest of the participants and they seemed to be a bit disengaged with what she was saying. Everybody was listening to her, but I had the impression that some of the participants (P2, P8, P13, P14, P15) were thinking, "ok woman, let's move on, we already know these things".	52.53 53.24
The group again mentioned listening. One of the participants said: "listening seems	I noticed that P1 was deeply interested in the emotional	54.05

to be a huge word today". P4 said, "If you listening you need time". P2 said, "even somebody listening to that, you can get the sense that is really frustrating to them. It is the first step actually to recognise it". P1 added, "listening, I am thinking as a tool, can help someone to shift her own self-awareness. If we are listening in a way that it is really listening from my head and my heart and for wanting to take action, that, yes! They do not have the resources for the bus maybe, but they can shift in a psyche then, to think that actually I cannot do that but now the folks are clear and ah I can try that instead. So we just kind of drain out the emotion which is helping them to start to see things clearly and hence they feel empowered". We started to warp up the conversations. R3, who was all the time in silence, standing and listening, did a recap: "the first theme would be around listening, listen is the key, it is a very important part, you were talking about honesty, not going with an agenda, find the cause and the deeper needs, people laugh and build their trust. All this seems to go together." People agreed. He added: "at the first part there were a theme related with activities: going for a walk, nature activities, eating, being together, use art and crafts, people take a risk. It was another one around mobility, which is reaching out the people, mobility also for people to gather around, and event as well, transport. There is, definitively, another one around support". Emotional and physical support, I thought. P13 added, "maybe therapeutic support, to engage people's minds and find their interest". People nodded. "Cause it is all to do with their minds". R3 continued: "There is another one, which I have realised towards the end, you were saying you were in a group of self-awareness: make people aware can change themselves; acceptance, and your position as well, and I actually think we are all influence by technology but we are not aware. The last one I called network, profession-to-profession network, about not to duplicate services or resources, also social network for individuals to do new friendships, which is creating the first	side of the problematic. She seemed to be interested in nurturing internal, mental processes that can empower lonely people by creating self-awareness. I thought she was very enthusiastic all the time and enjoying at the same time. I noticed, from the way she expressed herself, which she was prepared for experimenting and co-designing. I thought that this could be to some extent the result of using the reflective journal, although this is something that I might need to corroborate with her. This might be my bias, looking for evidence of my interaction. Definitively, she is a person who seeks to enhance her practice all the time. Apart from this project, in which she has been key since the beginning, she also participates in the U-Lab community, a course based on the Theory U methodology. It is a framework, including the use of tools, which seeks to bring new ideas and activate transformative agencies in existing practices. To do it, it encourages people to develop new capacities (or being aware of their range of capabilities) and enact changes in their personal lives, organisation or/and community.	54.42 58.26

step of the network, joining a group, technology to connect, funding, connections into generational, and the social ripple effect".		
R2 invited the participants to spend a few minutes to reflect about more success practices. People took some of the blank chips and they wrote new things. P16 told us a successful event, which brought many different organisations: "the vintage teas, across Morey. We developed a programme engaging people about sixty-sixty five around health and wellbeing and staying connected. We did one and we reached about 700 people". Someone asked, "what does it involve?" "It is consultation but it is very informal. We put vintage tea and we had two elderly community champions who talked about the aging population but in their own language and how to stay healthy and connected with the community. Then we had pop up stands to check their teeth and things like that. The Credit Union came along to one of the events. It was a real community event. Then, we did a consultation about what is great about your area that keeps you fit well. It was all about gathering the community assets and also what else do you need to keep fitted well". The event was a win-win for all the stakeholders, the supermarkets need community champions and they all know each other, it was all about local knowledge exchange. From the first event 30 old people became volunteers for the next events, enhancing connections and building friendships.		1:05.50
The lady standing up on the corner talked: "I think one especial thing about the vintage teas was that they were really nicely laid out and people felt that they were taking part of something really grand. It was not cheap tea, and just few kinds on the table. It was really nice laid out, with flowers. It looked so lovely, so people felt it was a celebration". R2 added, "they felt especial, this needs a physical investment as well".	I found really interesting the point this participant made about the aesthetics of the vintage tea event. Aesthetics are important to set up the atmosphere. This is something, I think, related to the distribution of the physical realm, which has the means to amplify the experience. This also influences in our co-design process. For instance, in this workshop we spent time preparing the physical space, thinking how to use the space but also in embellishing it by accommodating the tables with	1:07.40

	the card mats, the chips, placing the sofas, information sheets, pens, lanyards, and even the food, nicely displayed on the table of the kitchen. Everything was decorated with taste and touch, emulating a casino scenario. Here use of the physical space helped us in facilitating the different activities in order to guide participants to co-designing.	
We finished and went to the kitchen to refill with coffee and biscuits. People split into small groups around the table and kept talking. Some went out to the garden, near the kitchen door with their teacups. There were still sandwiches. I think everyone appreciated the break.	When we returned, it seemed to me that everyone was more energised. The group dynamic was still very positive. They seemed to know each other for a long time. Enthusiasm also remained at high levels. I could notice this because of their attitude and their behaviour amongst them. They seemed to be happy, to be with each other. They knew/understood that there was no obligation and that nothing they said was wrong. This took all the pressure and hence, they felt free to move and engage as they pleased.	14.30
After the break, we invite the participants to sit at the three small tables placed in the south wing of the exhibition room. They were divided spontaneously into groups of four. On each table there was a play mat and three different card games. There were also A3 size sheets and sharpies to document the conclusions or reflections of our analysis. In total there were six different card games (normal playing cards, Pokemon, Top Trump, Uno, Tarot cards and Happy Families) with different rules and purposes, different aesthetics and content. People gradually sat down while R2 explained what the new activity "Play and Say" was about. The idea was about try different card games with an analytical mind-set and unpack the principles and structure of each game as way to get inspired in order to come up with concept ideas for our engagement tool. She suggested thinking about the relationship between the cards, but also the relationship between the cards and the people playing. She also		14.45

mentioned that if we did not know how to play the card, it was perfect because in that case we needed to analyse with fresh eyes. I was happy when she said that because I knew that I did not know how to play most of the game cards. We needed to look at everything – how the cards looked like, if they had drawings or text. Basically we needed to pay attention to the affordances and signifiers and the use of the cards in relation to the players and the aim.		
People looked excited. Once R2 finished talking, people began asking questions between them. So we passed through the tables making sure that each group understood what they needed to do. I talked to the first group; "the idea is that this activity will inform your creativity in the next one". P1 asked me, "so the intention of this is to kind of explore?" I answered, "yeah to spark ideas for the next one. We are going to play different games and try to capture the principles behind the game and be self-aware about what is happening".		
R2 was with the second one and R3 was with the third group.		
I took the camera and I shot some pictures recording the event. I went for a coffee because I felt a bit tired and I wanted to be energised in order to help people if necessary.		
When I came back with my coffee, R2 was on the first table and R3 was in the second one, so I went to the third table and I asked the participants if I could seat with them. They were already playing the normal cards. P8 was explaining the rules of the classic card game ‘seven and a half’. He gave me three cards, inviting me to play. I knew the game so I did not need to ask P8 to re-start the explanation.		15.00
We played this game for about ten minutes, but soon enough we realised that it was not fun without betting money. Indeed, It is a betting game and the objective is to win the bets raised in each hand. The game does not end until the players decide to retire either because they have won a lot of money or they have lost it. Each player receives three cards and the winner is the one who adds seven and a half with their cards – or the one		

that comes closest to the number without going over. One player is the bank (croupier) and in case of a tie the bank wins.		
We stopped playing and P4 wrote our analysis. We had a monopoly set of cards.		
P8 took the monopoly deck and distributed it on the table. The cards were fairly simple; there were ones that represented money and other properties. I had never seen monopoly in this format. We took the money and left the properties in the box. Someone at the table came up with the idea of combining the monopoly cards and normal cards. So we played seven and a half again, but this time betting with the monopoly cards. We distributed the money cards equally and then P8, who played like the bank, gave us three cards from the normal deck. With the three cards in hand, we bet with the monopoly cards. Now the game was more interesting. We played a couple of hands more and we completed our A3 sheet with the new impressions. The insight was that the game was simple and there was not much space for strategies. It was random. Yet the thrill of betting was the conglomerate to keep the players entertained. Analysing the cards, we found them simple. There were different colours, symbols and numbers. Not text. So we concluded that the cards were very flexible and could be adapted to a myriad of games where the numbers could be interpreted in different ways. Monopoly cards were simple too. There were two types of cards: money and property, also with different colours and symbols.	I found the monopoly card game more boring in the board game.	
Then we took the tarot deck. P15 spread them face down on the table. She took the instructions and red them for few minutes. I was having a great time with this group so I decided to stay with them all the activity. P15 invited us to take a card and turn it around. I got the knight of wands. P15 explained me that I was lucky. We laughed a lot. I had never played with the tarot so I was enthusiastic. P15 seemed to have experience. She explained to us the rules, which seemed very complicated to me. There were around 22 arcane figures and each of them represented different meanings. The game implied that each		

person would consult an aspect of his/her life to the cards; after that, he/she would take 5 cards and distribute them from left to right. The two cards on the left would respond to the past, the middle one to the present and the other two depicted the future. Each figure had different human attributes. For example, the knight of wands represented creativity, inspiration and determination. The tarot is used for the divination. We did not play the game; rather we just took the cards and interpreted them all together. I loved the tarot cards because they were very visually attractive. At some point, we began to compare the three decks. We concluded that the tarot cards left a lot of room for interpretation and did not close the possibilities of being adapted for another games. We focused on the detail of the illustrations. The tarot communicated figuratively and visually. That was something that we all found interesting to explore in the next activity.		
P15 and P4 wrote our insights in the A3 sheet.		15.15
Spontaneously my group began to talk about the tool. They were already in the idea-generation phase. P15 got up to take material to start prototyping. He brought with him scissors, sharpies of colours and cards of different colours as well. P8 and P4 went to the large round table – where the insights from the morning session remained clustered. At that moment, I decided to step back. I did not want to influence their ideas. They were the experts and now it was the time for them to start materialising and shaping all the knowledge produced during the collaborative workshop.		
Little by little the idea was taking shape. P15 and I cut the cards with a similar size the tarot. This was a group decision; we thought that a larger size than the normal one (playing cards) would allow us to combine text and illustrations. The idea of the card came stemmed from Top Trumps.		
Around 15.45 we all looked at each other and decided to make a break. My group was totally self-sufficient. They were aware of what they needed at any time. So we went to the coffee area and refill		15.45

our mugs. I took a biscuit too. Here I went to see how R2 was doing and to report about the progressions in my group. She invited the rest of the participants to make a break too. So everybody went to the kitchen but in different times, as some of the groups decided to stay a bit longer discussing.		
When we came back from the break, I adopted a passive role, took my notebook and did some fast and dirty drawings. I also took some notes to record all the things that happened in my group. After that I checked how the other groups were doing		
The first group was a bit stuck between the card analysis and the idea-generation, so I sat down for a while. They were drawing a bee net.		
I went also to the second table. This group was having a lot of fun. In an A2 sheet they drew a grid where certain squares had different colour. They were making some sort of figures with play dough. They explained their idea and I got the sense that was something similar to the life game. I decided to go back to the third group.		
It seemed to me that P4, P8 and P15 were the most animated and active. I felt tired, although I loved seeing them in such a positive and productive dynamic. I was surprised that they easily began drawing, cutting and customizing their cards. We talked about using celebrities based on their influence on society. On this, someone proposed Madona. We discussed our impressions about her and what she represents to each of us. Here I argued that Madona had a positive influence since she was a reference of feminism and activism. P15 had a diverse opinion. So we thought that the use of celebrities could be controversial. We also developed a scorecard with the skills and after qualities of loneliness. We finished our prototypes and we started thinking more about the rules and how it would be played. We talked about it for few minutes but we were very tired at that time. So I suggested to try and test. We began to play and to negotiate how it would be done. But R2 came to us and said that we needed to wrap up. So we felt that we		

could advance a bit further.		
We started the presentations of our concepts and prototypes for tools. The first group to present was in the one I took part. P8 began with sharing how the idea of the card game came from. He described how we analysed the playing cards and the tarot. He explained how we did not look in detail to the rules. We just played as way to learn from the different games we played. He introduced our game cards, called Star cards. He said, “basically there are number of celebrities or public figures, people generally known, Dalai Lama”. He continued, “these turn one at a time and we write them in a sort of score cards (that every player would have) for all these different qualities”. The qualities we came up with were influenced by loneliness. The idea was to use the deck to promote a discussion around indicators of lonely people. The qualities were friendship, influence, connectivity, support and listening skills. Each card would prompt a conversation with your neighbour, for instance, around what means loneliness and hence creating awareness of the symptoms. It was all about building trust. The idea of using public figures was to protect potential emotional implications on the conversation. It was about co-designing a tool to support discussion and build trust, an icebreaker to initiate contacts. P4 shared that we did not know whether the game needed to have a winner or not. P15 presented the ten cards we designed and suggested that it was meant to be a whole deck. The Star Cards needed a facilitator who would guide the dialogue. P4 said, “why we got pictures was because when we looked at the cards with numbers and pictures; pictures work at all levels while with numbers is quite limited. You need to understand the number, what is the number mean? A picture is totally open to interpretation”. The game tried to bring deeper conversations on what loneliness stands for different people.	I felt that the rest of the participants were impressed about the game.	16.45 Star Cards 4.40
P2 thought that the game was better without a winner. P15 explained that the scoring was another layer of engagement. Players would score their interpretations about each star influence in society and this would be discussed at the end of the		

game. P4 said, “we learnt a lot. We just discussed Madona for five seconds, and everybody said something different and I did not know that”. People took their pot its and wrote some feedback for the tool.		7.34
The next group introduced their idea, called Bee Hive. This consisted of a quite hierarchical hive system with different figures: queen bees on the top, who would be in charge of coordination; and below, community champion bees who are connecting the top of the hive with the outside, where there were just bees, representing community members; underneath, there were lonely bees. This group focused on how the community could better support the community champions. So they aimed to design a toolkit for community champions.	They did not develop the game, they did not reach that point.	17.00
The last group finally presented. They looked at the obstacles for people in social isolation. They came up with a structure to mitigate fears. They put an example to explain it easily: someone wants to go on holidays, so she would write that on the top and then would go through a series of steps down in the ladder (a grid) filling out the squares with the steps (that for someone isolated might be seen as barriers or obstacles) that you need to do before going on holidays, for instance, buying the plane tickets, organising the transport to the airport, or leaving the dog with the lovely neighbour. Once we finished, there were people that needed to leave and another small group staid a few minutes saying goodbye and getting in touch for the next workshop. Then, R2 and I gathered all the concept-ideas and prototypes. We also reorganised the exhibition space and collected the food leftovers. R2 took a taxi to get the train back to Glasgow and I went to Forres to stay one night more. Tomorrow I had planned a reflective session with P1 and P2.	This idea was rough but very inspiring. I noticed some participants made questions around how people might play it. They were imagining how this could be applied. So the conversations were focused on enhancing the game. We all were collaborating in all the ideas in a relaxed and fun way.	17.10

INTERVIEW TRANSCRIPT
Field Report | Project: CS1

Interviewer: Mirian Calvo (MC)
Interviewee: CS1-P1 (P1)
Setting: Face-to-face.
Interview Date: 30/08/2017
Interview Time: 14.30

Session Objectives: To find out what is the participant's perspective about his/her involvement in the CS1. Invite participants to reflect on their learning process (if any) during the co-design projects and raise awareness on the informal-mutual learning process; What constitutes learning in collaborative environments where design is used as a vehicle to promote community engagement and social innovation; In what ways the participants learn and in which conditions.

Entry statement:

Exist Statement:

SECTION 1
Note: add the timing in such parts of the audio considered to be relevant to the session objectives.

Transcript	Time
MC: Here we are, with my lovely Johanna. Today is 30th we are at the Community Centre Café in Forres, it's almost half past two and… Hello Johanna! (laugh)	
P1: Hello Mirian!	
MC: So, as I mentioned, my intention…and taking into account that you already gave me the journal, I think it would be nice to maybe start with a reflection about the reflective journal as an overall experience, if you want, you know, to share your thoughts, how you felt, if there are things that can be improved…	
P1: So… with the use of the reflective journal, you mean?	
MC: Yeah, if the tool helped you, in which ways it helped you…Just an overall thought, as usually, informal	
P1: Ahm… So I found the journal useful because it prompted me to stop and reflect. So that was good. Because I know it's a good practise, reflection, but giving a value and a priority to it is not… it's more like what's the next bit of work to be done, what's the next bit of work to be done, than reflecting on how I do the work. So it was good. So…the bits that I'm not sure if for me were good were draw. So you will see they are all very basic things. One of the pictures, one of the times you said on the co-design thing… close your eyes and draw what how it felt, the co-design. So you might need help to understand my drawings (laugh) they are pretty basic!	01.07
MC: Ok, then you can…	

10/2/2018 02:05
Comment [1]: A bit shy?

P1: That was about thinking about the experience close your eyes and draw what you saw, so I sat there eyes closed a bit of silence and I felt that there was openness on the room, so that is why I drew that. And I was surprised how open and how quickly there was a connection. So that's the connection of all the people on the room. I don't know how that happened other than it might just be the people, you and Marian and, who was the other guy?	
MC: Jerome	
P1: But also I felt a bit relieved that people had come. Because… at that moment, you know, I was kind of pulling a door and a coffee into friends who I knew they had an interest on working with it, but it needed to go wider, the event. Sending up the emails and chancing up the people to turn up. So it was relief to see that people having responded. They appeared which is great. So this was a feel of openness, of open mind	
MC: Open your eyes	
P1: Well, you guys have an open mind to whatever would come, I could sense that. And listening as well (laugh). So those are the drawings kind of…	
MC: They are really good, you draw better eyes than me!	
P1: (laugh) So, yes, I've appreciated that… openness. So there was an agenda, there was the organization…but it was good because it was open a bit. And at one point, I think you guys said, well we are going to do this but you guys, it feels like you guys are moving to do this so that was good. Because I was involved in a research project with Stirling University, on how to make later life a good life. And was not a good experience, put myself forward. They do the co-lab, you know, for people to be able to…and they insisted of being locally here, the meetings were in Aberdeen and the research's turned up to be half an hour late and just kept us waiting there and then I had to do the expenses to get to Aberdeen, and you know… how the job tried to engage… so I was a bit sensitive of this engage with you, it was when I was sure it was going to be here in Forres. So it was relief that it was a good experience	
MC: Well, for us the same, because I think was one of the first workshops in Forres particularly and obviously the GSA wants to be integrated. So it was also important to have at least for us something good. Because if it was something bad we could not get people from bad impressions	
P1: I don't know about the other. I know Dawn and Tim have enjoyed the experience so. I don't know about the others, I haven't spoken so much to them	
MC: It's ok, you know, you share that space but you don't need to share everything. So, well, in terms of the journal, anything else that comes to you?	
P1: So the things… I think I'm probably more… I was going to say I found the questions easier than the drawing thing, but actually no, it was good to have a space to draw because it made me stop and think in a different way. So that was good	
MC: Well, thank you, that was the intention. Anything that you thing it could be improved?	
P1: Well, either more questions in the blank pages or less blank pages (laugh). And the reason to that is because I was doing it in between work,	

10/2/2018 10:43
Comment [2]: Even though she's not comfortable drawing

10/2/2018 10:44
Comment [3]: Takes a good time thinking

it helps me focus quickly and they I draw that information out of me. If a face with the blank page I think “what’s meant to go here?” “what’s the most useful thing to go here?” and then I just get stuck on my head. Going over and over, what is right. And then I just leave it blank because it’s taken so much time to think what’s the best thing to go there	
MC: It’s ok	
P1: Yeah, probably because I am more a kind of word-thought person rather than… well that’s not necessarily…	08.00
MC: I think we had this conversation the first time we met, which is really nice. We are sort of closing a cycle.	
P1: But it does also make me think and I’m trying to think of the beginning of the journal, does it say another option, aim or intention? You know… [looking at the journal] Yeah, maybe, what might have helped me re-orientate back to the co-purpose would be to have, like almost a purpose, like vision statement or an intention in just one sentence. So then in a blank page I could refer back to that. Maybe.	
MC: Ok, yeah, we identified, and when I say we it’s because we had been from the beginning together we identify some issues in terms of how to use the journal. So I think when you go back to that point help to make clear with the less words possible. How intuitively use the tool	
P1: From key prompts, yeah	
MC: Good, ok. I have questions that we can… I have some of them written and some of them as we did last time around themes. So, we can do it as you prefer	
P1: Which ever…	
MC: Ok, so, do you think, do you feel now after participating in this process that your motivations changed?	
P1: My motivation to…	
MC: …to do what you do? So if by participating and by learning, whatever you’ve learnt which we will talk later on, do you think that your motivations are shaped or transformed? Do you feel that your motivations are becoming stronger or… do you feel more confident about your beliefs or…? Is more in this sense if you… the question behind is if you feel that by being participating here in creating this raising awareness about the learning, if you feel that this learning process kind of changes a little bit yourself. Obviously tinny, no? Your perspectives or attitudes…	
P1: Ok, I… yeah, so, what it has changed as much as I’ve confirmed my belief that part of the work in not straight forward, working with others not thinking that one group has the answers and they do stuff on their own. The idea of co-working, of connecting with other organizations. So that day that we had the co-design for me there was a lot of information that I would never had come across. So, for instance, did I tell you this already? At that day, I think it was Carmen and Dawn said that the most stressful time people wellbeing deep was that time of transition, which	11.23

makes sense. But it gave me was a strength for what we do at the Credit Union. So my project is volunteering for wellbeing so we tried and attract volunteers to us. But what I'm realising is that we are in a perfect position for people transition from full time work to retirement, to nothing. So we can give them that sort of work and the volunteering with us fills that transition over. So what we offer, as a service, it is a service the Credit Union, but I think is good that I and through telling everyone confirmed the gift of what volunteering is. Because is a real-life job as a volunteer. So they don't have responsibility, well they do because they deal with money and confidential information but they get a training on it. And it means a transition from a full on working life to a retirement…they can come a day to the Credit Union so it makes the transition more grateful. So their wellbeing could be less affected	
MC: or even improved! Yeah, it sounds like a really good learning	
P1: So, for me it confirmed what I was doing. So, when I get that confirmation feedback for me it means that I put more effort into it I feel more confident. Because I know it's a good thing	14.02
MC: Because you are criss-crossing information and building up that… your own knowledge, so… when you do something that you have knowledge that behinds your back, your decisions it feels…	
P1: Yes, and evidences or proves that this is the time that people feel vulnerable, how do we help that transition? If they want to they can come and work at the Credit Union, which means they are doing a worthwhile job for their community. But…they are realising the full time stressing job	
MC: They have responsibility anyway	
P1: Well, they handle responsibility when they are there at the desk…but they can leave there. I leave it at work, so… And hopefully then they are part of a community of people in a similar situation. So that create a more wider peer network, friendships…We've got people at work volunteers that then they go to the gym together. Retire people go to the gym together. And then they organise their times when they're going… So, I know that works	
MC: Yeah, the problem of all these things if how to capture it. Because it's life, and life is so complex, isn't it? Interactions become so complex… This reminds me, one of the questions that emerges from my last analysis looking at all these things in order to do my presentation, that is like… from your experience, could you describe a moment in the co-design workshops in which you learned something? You've already did before, no?	15.42
P1: As well as that one I would just say	
MC: Maybe you can think about other moment that for you was kind of crucial in terms of that you realised "I'm learning something" and how am I learning. Obviously you don't think about this things, because we don't usually do	
P1: Well… when we were sitting round the table, playing the game, that was a learning and re-affirming learning when so many people realised that listening was important, do you remember what…?	16.48

MC: with the chips!	
P1: Yeah, that was re-affirming, re-assuring and reinforcing, yeah listening it's an important skill for a tool… do you mean something like that?	
MC: Yeah	
P1: Because I really don't learn what listening was, I reaffirmed and re-charge and reminded me how important it was	
MC: And how this moment was? It was like… so, when you were there… can you imagine yourself in that moment? Maybe closing your eyes and thinking ok, so, I'm listening to these people and I totally agree with this. In a way. Was it something like that? Or…? I'm just trying to put me in your shoes in order to…	
P1: Ok. So…well, actually… it's quite hard that so many people would find it necessary tool… that's it help? (laugh)	18.12
MC: Yes, everything helps. Today they are not easy questions anyway. It is difficult to capture how people learn in this environments	
P1: By listening, by having fun, we were having fun there and was half of the… we were connecting in that moment of hearing the stories, hearing other people's opinions in a good atmosphere that it wasn't a debate you know, or people trying to get rid of others, you know, it was a very open, relaxed time, fun, sharing…it was playing! So kids learn all the time. So that for me is a good learning atmosphere	
MC: Ok, this is for instance in which ways do you learn. By having fun, by being relaxed… and not feeling the pressure of other's opinion	
P1: having common purpose, we were all around the table and the common purpose to try and tackle isolation and loneliness and bring people's wellbeing, offer opportunities. So to have a common purpose	
MC: Uhum	
P1: I think it was facilitated and I found what was really what was really useful was and impressive was, I forgot his name again! What was his name? The Dutch person (…) he just sat there and listen to everything, and then pictured all out and reflected all back to us that was really useful. I can't remember exactly what he said but I know I at that point I remember thinking that's a really useful role, in any group. Just for someone to sit there in complete silence and focused to listen and then, it's like holding up a mirror to the group which is what we all said what he did	
MC: What about the tools that we used through the event? When I mean the tools I mean the games, the cards, the pencils, the… So, did you feel that by interacting with such tools or, in particular, do you remember any moment interacting with the tool that the tool kind of inspire you, open or did you learn by interacting with the tool? Obviously when you interact with the tool you might be interacting also at the same time with people. I'm thinking for instance in the moment of playing the cards.	
P1: The second… in the afternoon?	

10/2/2018 11:02
Comment [4]: A lot of thinking

MC: Yeah, for instance. As an example where we were divided in four partners groups and then we had a set of tools on the table, and then we started using them and then… it is just if you think that by… what do you think the tool might… did the tool help you in your learning process? Or in the construction of knowledge in the creativity?	
P1: Would it help us as a vehicle for drawing out of people their ideas, and so then we shared that with each other. Yes, so as a tool, as a jumping off point and a drawing out of ideas it served as a tool for that…kind of say to get to know people but because some people are not fond on cards they said it was rubbish and other said "oh, it's really colourful and I like the drawings" and it was like this person like this kind of things and that person doesn't like this kind of things. So… (Murmurs) yeah they were useful tools, I'm not sure if they could have been better tools or not. I think any of that kind of things end being as useful as the group that use it. Because we had one person that didn't speak much at all, and I think, generally he's quite quiet and shy anyway. But maybe he couldn't find the way in because those particular tools probably because they were more female-oriented? Could I say that? Yeah, happy family poke a mum to kids-thing. You know so to get him engaged it would probably have to be something different. And probably not having more men around wasn't helping him, which is maybe telling how he feels	22.00
MC: It is unusual anyway, usually there are more men	
P1: Oh, really?	
MC: In this community engagement processes. I mean, statistically, our research has the basis that only white beard middle age men, and also sort of dominate the conversations. But this wasn't the case, because we were massively women	
P1: Oh, that's more my experience then, more women involved in this field	
MC: Maybe it is because it is about tackling loneliness	
P1: So it's the topic maybe that it's more…a female thing, I don't know	
MC: Well, it is something to take into account	
P1: So, I don't know how he would have engaged differently with different tools or whether its nature is not to engage. Well, he did engage with the pocket chips	
MC: So, do you feel now by participating and having all these reflections with me and with more people since we met. that the six approaches of learning as a shape this activities we do	
P1: For me? Yeah	
MC: Yeah, so the question would be, in which ways do you think you're learning in these environments which we can call them informal environments	

P1: in the co-design learning environments or in these meetings that we have…?	
MC: No, more in the co-design environment	
P1: Well the learnings are the sharing's from other people and the whole co-design thing, watching people, how they interact, so that learning is good to them [someone comes and says hello how are you] …for me… I love learning, so I would learn anyway. How deeply did I absorb the skill, or how many times do I have to repeat until it becomes part of me it's a different question. But for me, I watch other people and I see what they are doing and how they are doing it so I have my own kind of break-down process of what are useful skills… So that's whatever pushes the people in the room and you've got it, you and Marian and Jerome watching, that's how I learned and what I learned as I said from Jerome was what he did was a useful thing… also the attitudes and the sharing of stories about yourself, your grandad? So, sharing something that kind of breaks any kind of tension. Like dropping a pebble into the water you break the surface tension, don't you? So something like that…	
MC: I think that it's interesting that you mention watching, because watching is another way of learning so you are using all senses. It's not just about reading, it's more visual and it seems to me that it also applies sort of empathetic… when you are watching I guess you are also reading the emotions of that conversation and then you are getting… it looks to me that you have an observation participant role. Pretty much like me. Which, you participate but you are also observing how people do the things. Analysing in order to maybe (…) so you are learning by doing all this process but which I visual implies this kind of emotional connection maybe?	
P1: Yeah, I think I do, yes. Something has an impact on me and I feel it and then I know it's a good thing to might know, in a way… I think that's what I did	29.48
MC: Ok, this responses to my question (both laugh)	

She was very reflective during the interview, speaking quietly and slowly and taking time to think.

SECTION 2
This section is for the interviewer to chronicle here his/her observations about facts and personal impressions happened during the interview that the interviewer might consider relevant to the research focus.

Concrete observations	Impressions & Feelings	Time

INTERVIEW TRANSCRIPT
Field Report | Project: CS1

Interviewer: Mirian Calvo (MC)
Interviewee: (CS1-P3)
Setting: Skype.
Transcript Date: 2018/01/22
Interview Date: 2017/08/17
Interview Time: 03:00 pm

Session Objectives: To find out what is the participant's perspective about his/her involvement in the CS1. Invite participants to reflect on their learning process (if any) during the co-design projects and raise awareness on the informal-mutual learning process; What constitutes learning in collaborative environments where design is used as a vehicle to promote community engagement and social innovation; In what ways the participants learn and in which conditions.
(For the follow-up interviews: To recall the participants' memories about their experience and invite them to reflect back on their learning outcomes/ processes within the participation in CS1).

Entry statement:

Exist Statement:

SECTION 1
Note: add the timing in such parts of the audio considered to be relevant to the session objectives.

Transcript	Time
MC: (…) but yesterday, for instance was horrible, I have to say	
P3: I see, I don't miss that	
MC: It was raining a lot… it was like… also freezing and, and I just came on Saturday from Spain, that we were… not having the best weather ever, but it was still 28, 24 degrees…	
P3: Yeah, yeah	
MC: Which it was very good. And now I have like a sort of colour (laugh)	

P3: Yes (laugh). Yeah, it's the same temperature here, sort of between 24 and 28	
MC: That's good!	
P3: Yeah…and today is a beautiful day. It's lovely, sunny, blue sky	
MC: Ok, then I won't take a lot of your time then (laugh)	
P3: Yeah (laugh). That's ok, yeah. Yeah, just go ahead, just tell me… ahm, tell me sort of where you are now or, and… how we can… what I can help you with today	
MC: Ok, thank you so much. Well…ehm…at the moment…Case Study 1, that is in the project that you have been involved in the… first session. We developed one co-design workshop ehm…the 6th, or the 5th... I think it was the 6th of July, when I just came from my holidays. Ehm… I can check, I think it was the… the 6th, let me see. I want to be accurate, also because I… Ah, by the way, I'm recording this interview, if this is ok with you	00.52
P3: That's fine, yeah	
MC: This is the first thing I need to say. Ehm… I just came from holidays, from Portugal, the 3rd of July, and we had the co-design workshop the 5th of July and after the 6th of July I had a reflective interview with Dawn (P2) and with…Johanna (P1)	
P3: Uhum	
MC: From that, ehm… I was working in my methodology. So, reviewing the things that were happening in the… CS1, ehm, in order to inform ehm… the methodology. Because, obviously when you, when we work with, with people and with practise, participatory ehm… the aim of this PhD at least, is to…to be able to articulate knowledge that emerges from practise, and how to reinforce the theory… because sometimes what it's happening is that in academia there is not a bridge between practitioners and academics, so the idea of this methodology is that… it could be yours or applied, either researchers in academia or either researches or anyone what is working on community engagement somehow, no?	
P3: Uhum	
MC: This is the… the idea, so, then I was kind of analysing the things that were happening and writing the chapter. Which is already submitted	
P3: Good, good!	
MC: (laugh) and next week I have like my panel, to… I need to, to, to do a presentation to my supervisors and some external examinators who are going to… evaluate how was this second year in order to enable me to	

P3: It's a little bit like…when people are blind and they find their listening becomes very, very acute, their sense of listening. So… I, I enjoyed that! And… even the same with email, when somebody would email me I focus very much on the words that they chose to use… and I reflect very much on the way they say things. And also it gives me time to compose my reflections and my responses to them	
MC: Uhum	
P3: So…I've always liked meeting people face-to-face but I'm finding there are strengths in this other tools, the digital tools, online communication tools. So… that was important to me to kind of experiment with that. To see how that would work. Because, initially, my fear, the challenge would be that I would feel very distant. Not part of the group	10.35
MC: A little bit, kind of detached	
P3: Detached, yes. And that does happen, you know. That's…you accept that. That does happen. Ahm… there was a moment when I felt jealous that everybody was at the workshop! You know, and I wasn't there…	
MC: Yeah, of course… That is very nice	
P3: I think that's important to acknowledge that…and that is ok. And I can see my role as being different. And I think in some of the drawings that you had too, when we were reflecting more visually or graphically, ahm… I saw myself kind of on the outer circle. Or even beyond the outer circle, ahm… like a little… a faraway star. But still part of the constellation, if you know what I mean	
MC: Yes	
P3: And I think that's important, and I think… I was open to having, perhaps, different perspectives. I might ask questions that people in the workshop, you know, might not ask, because everybody was there, everybody just kind of have an assumption about what was going on. So, I think having somebody in the periphery can be important because I think they can, they might ask questions the others might not ask… and the distance gives you…it gives you a different reflective space	
MC: Uhum	
P3: I found myself reflecting, not only on what was going, possibly going on where you were, but I was also reflecting or integrating what was going on in my life right now. With what you were talking about and the tools you had given me through the journal. So… rather of being cut up in… your particular challenges, or your questions, or Johanna's questions, or anyone else who took part… I was able to reflect more on my own situation, and think about how these tools would help me. And from that experience what I tried to do in the journal was try to capture that and then just express that back to you. Now, you know, that might not have any relevance to what you guys are	12.32

22/1/2018 11:51
Comment [1]: Important

working on…but maybe it would, you know…But yeah	
MC: Well, for my PhD it has a lot of relevance… So, this is the first thing to say, because you are giving me, or providing me the opportunity to research how the ripple of a co-design process might have in a person that is not… full-participant. Most of the time the people that commit to participate in this kind of events. In any engagement, no? Community engagement, we use design but is not different from other things that you, in your practise provide, no?	
P3: Yes	
MC: So, having the possibility to… to research and investigate what is the effect and the sort of impact that might have in yourself as a peripheral is part of the analysis. And I take into account in, in the analytical framework which… I can show you. I have a drawing (laugh)	
P3: Ok	
MC: I need to develop it a little bit for this presentation but…you can see it [shows the drawing on the screen] So, this drawing explains a little bit… or tries to depict the different participants, with the different motivations which at the beginning may be individual or…[problems showing the drawing] So, this is the kind of space that we create when we come to co-design together. But there is another space that is like more… for peripheral influences, because these participants have an identity that is saved for the communities and your practise, no? So, you will be situated somehow in this location	
P3: Yes, that's right	
MC: And this is really interesting for me. Particularly because what I'm trying to do, is to understand more what is this, how this happens and how… in which conditions the informal learning happens around this events. But there is this space, to research… So, for me, as you see, you become a key element	
P3: Yeah, yeah. Good, good. No, that's right. My little drawing on page 17 was just a very, very simple ahm… a simple attempt to kind of articulate what you had drawn there in greater detail. And…	
MC: Which is very interesting by the way	
P3: Yeah, it's just this creation of that sort of… that space that… that is permeable, you know, is… is a kind of a… is that learning space in the centre but, but there are so many other forces coming far, from outside. And also sharing between them as well, so… I'm still… you know, I've been in touch with the group, so, you know, Johanna and I were part, and Tim and others, were part of the U Lab, the coaching circle group, and working with the tools that we were learning from the U-lab process. And… so that's been still going on, but at the same time I'm trying to integrate what you had provided within that context as well. So, there're	16.22

learnings that are going on from me, because of my participation in other groups on the periphery, but that I find as having an influence. You're having an influence on me. Your work, and… my work is influencing my employ into your work. So…is a mutual exchange of information and… experiences. Yeah, yeah, that's very interesting diagram you've… you've drawn there	
MC: Thank you! To be honest it's becoming… part of the potential contribution of knowledge. Because it's… it's based on Activity Theory. Which is a… Cultural Historic Activity Theory (CHAT) is like the framework I am using as a theoretical framework. Although I am using other theories like Communities of Practise and… and other things but, ehm… so is a… is a way to link, ehm… the elements that they are interconnected and influence each other… but also as an observational framework because we cannot separate things as individuals from their communities	
P3: Uhum	
MC: Practise from knowledge production, and … things like that. So, it becomes an interesting… lenses to observe complexity. And everything is complex when it comes to… social interactions	
P3: Yes. Yeah	
MC: So… I'm trying to find out… because I'm a little nervous and now… ah, ok, found it! I'm opening your reflective journal, because you were mentioning it and I wanted to have it also with me	
P3: Yeah, yeah	
MC: Now I'm ok, so, please continue	
P3: No, you also made me think about…what I've been considering recently is the relationship between information, knowledge and wisdom. These three different levels. And I was reading something recently were, were, ahm… someone was saying that they feel like wisdom it's been kind of lost. That wisdom is kind of given away from knowledge. And knowledge is now given away to the age of information… and we are, we are overloaded with information. Every day, you know, people go on social media, ahm… we are overwhelmed with information of all kinds… Now, how, how is that information get translated into knowledge and how is that knowledge, very importantly, get translated into wisdom. Ahm…	19.13
MC: And vice versa, I guess	
P3: And vice versa, yes. So… where is the, where is the place… not just the rational mind emotions, but intuition as well.	

22/1/2018 12:19
Comment [2]: Talking about learning

clockwork in a big machine or a big clock. A… so, I think the gears and the wheels a… at times you make them look like flowers, almost like flowers, that's nice, you know (laugh) There was something more organic and natural. But that was just only one thing about… the analogy of the…sort of comparing the imagination and critical reflection to…something that could, could… you know, could be interpreted by the graphics as been something mechanical or… like a big clock, clockwork. Ahm… I know even Newton; I think it was Newton, wasn't it? Who compared the universe to a clock, and… and, you know, is a very, is a very scientific a… way of thinking, I think. Ahm… rational sort of scientific thinking to think of systems as… as clocks or machines. A…cogs and wheels, and…I mean, you know, I don't have a big, a huge a…knowledge of the tool, but I just thought "Aw" I see that so often, and I wonder… I wonder why that is, you know… why is that we tend to think of the imagination and the mind as something mechanical	
MC: I can tell you about that, and also…yeah, you're right! The idea of the wheels, of the gears… came from… I'm looking for…to sharing with you another drawing… it came as an expression of the methodology. The methodology is quite rational, because what you have to do is to try to… systematize a complex process in order to create a sort of framework. I don't want to create a methodology that is prescriptive… then I thought more about like… like a machine that you initiate and then it starts working [shows a drawing on the screen 37.27] So that's this imaginary	
P3: Yeah, I understand	
MC: So… the idea was more… this is myself, this is how I represent myself with a… an icon. So this is how I started initiating the framework. This becomes a framework. Also the idea of the gears is that they can move forward and backwards… So this is a way to acknowledge that this stage is previous to this stage but it doesn't need to go in this direction, it can be in that direction [opposite] and sometimes is in this direction and sometimes is in another direction, but…before we… And also this machine is linked to the other stage, because they have like a sort of… So, the image generated became like a sort of machine that can move forward and backwards and then being able to become flexible and adaptable and absorb the changes of participants. This is the main idea and that's why it became like… the inspiration of this [shows the journal 38.44] is again, this is myself pushing the machine to start working in a subtle way… so, the idea is that there are all this things that we don't know but they are influencing all the process… and this is you, subtlety sit down in a machine that supports your reflection	
P3: Yes, yeah… So…just… listening to some of the words that you used. You used the words: absorb and inspiration… and… by the way what I thought was instead of a machine what if your model were a tree? For example. So… a tree has a lot of complex processes that go within a tree as well. There's, you know, things move up, things move down, a… inspiration is a biological process as well, trees grid in, and… and the inspire but they also expire as well. So there's a kind of giving-taking and is a living organism, rather than a mechanical one. And… I'm… you know, I'm not saying to change it all, because I understand the… the… I understand the concept, you know, what you are getting across, and it works! You know, I understand that. Ahm… I'm just know, I mean, and… years ago I probably would have done exactly what you have done hear,	39.08

23/1/2018 11:21
Comment [3]: 36.14 I can't hear the proper word

you know. It's only recently, I've been trying to think more environmentally and…it's interesting because this last six weeks I've been doing…I think global a lot and I've been spending long periods of time in silence, sitting under my front porch, looking at… I'm at my brother's place, it has a small front lawn with the great big maple tree on the front lawn and I've come to learn that there's…it is a suburb, you know, is not a natural place, but even with the little bit of nature on the front lawn… and… I've discovered that on this, this suburban street, residential street, there are a number of trees on the street and the trees have, are home to birds, different species of birds, and also squirrels and…insects and others. And I've seen them all because I'm spending hours doing nothing but watching. Just observing. And also I've been reading, a… and suddenly I just kind of saw, I was really begginig to see myself as a part of this environment.	
MC: Uhum	
P3: So, when I think of the picture that you just showed me…where that figure of you was kind of imputing something into the machine…about to pull a liver, you know, whatever…but what if… what if it was you watering a tree? Pouring water into the roots, you know, where does that water grow? The water goes down, brings chemicals, you know, and nutrients with it, the roots absorb it… and there are… there are… bio… what do they call them?... bio-mechanical processes that take place	41.27
MC: Yeah, like the photosynthesis	
P3: Yeah, well, photosynthesis for sure, but I've been fascinated by even… well, even water… how water molecules actually move! And they do! They actually have a… a mechanism within them… that allows them to move up and down and sideways… and… right within the molecule itself. And that, I didn't know that, I didn't know that. And that's how water is able to travel up, hundreds of feet up a tree, and it's… I'm trying to think of the word…it's a… it's like a capillary type of movement	
MC: Ahm, yeah, I can imagine	
P3: So, anyway… Yeah there would be a botanical-biological name for it, ahm… for that process, but I was just fascinated by it. And I thought, you know, machines… the analogy of a machine is fine but it might be limiting. And the fact that we are…we are organisms ourselves as human beings, and I thought, oh, what if this organic models may have a lot to offer us in terms of understanding complex human systems. Since we are organic ourselves, we are biological creatures, we are not mechanical creatures. So, wouldn't that biological model make a lot more sense? To talk about human systems… Anyway, this is just an idea. That's all	
MC: No, I think is a really good reflection. I agree with you, I mean…this came… somehow it was in my mind but obviously it was influenced by other things that I was reading and seeing	
P3: Yes, of course	

23/1/2018 11:44
Comment [4]: 40.27 ???

stimulates a lot of thoughts and feelings. So… so my participation, my ability to reflect really deeply is limited by the fact that I am not interacting with the team of people. And that lead me to thinking about… the whole emotional collaboration of working with the team. And in my own work that's a kind of plato, or that's a threshold that I met at the moment. Because I'm feeling that to take my own work. So, I'm developing an online school… for story-telling online. And I developed the first stage of it, and I've done all by myself. But I'm at the point… like any school… it's not an easy thing to do…alone, without a team of people	
MC: Of course	
P3: So…I'm at that point now that I think, how… you know… how do I put a team together to carry this project forward to the next stage. And that brought up a lot of issues. And that I think is part of this reflective process is… thinking about, you know…I'm thinking back to your position as… as an organizer of this project, and… collaborating with people. So, in co-design, the very word itself says collaboration, you're working with other people. And in your context that makes sense and you've got people there… you work in studio space that welcomes other people into it, is not, is not individual personal space…you are connected with other people. Whereas at the moment I'm sort of working in a space that's very limited. And…it also then (noise)… you know, what's blocking me from collaborating, or co-designing with other people… And that's two things that came up. One is the issue of trust. So, this is personal stuff for me, and… and I said that in some of my comments…was…was dealing with my own issues of trust. I'm not sure how well I trust people to collaborate with them. I need to really know them and trust them in order to collaborate and in order to can handle some of the responsibility of…taking part in… you know a dear project of mine. So it's really important that people understand what it is that I'm trying to offer, and they do that very well… so, I'm also dealing with my own issues of control and… you trying to control things. And the other issue, of course, is financial. So… to encourage people to become part of a team, normally people want some financial reward for doing that. They want to be paid!	53.03
MC: Well…this…yes, but then the relationship changes	
P3: It does! That's right	
MC: It's not a collaboration	
P3: Yeah, I'm the employer	55.36
MC: Exactly, so I…should suggest to approach people that you consider they might have an input in the project and you are comfortable working with them, to set the…to the delegate the project so the project is not only yours, it becomes part of them also. This is one of the things that is important when we do design research. Is that we have an agenda as	

23/1/2018 16:21
Comment [5]: 52.34 ???

of the team and to feel really committed…So this are the questions you have helped to raise for me when I was reflecting what this project is about and what these questions are about…so, trust is very important, commitment…the balance between control and letting-go-control… And…and just the realisation of that… you know, you can't do it yourself. So… those central principles which your work raises… the "co" in co-design and collaboration is really a fundamental… reminder of the best work emerges out of community and co-operation. You know, "co" words are all over the place	
MC: Yeah, I'm pretty sure. In fact I'm thinking…I mean I'm really glad to hear you are giving such a good use of the tool, to be honest, thank you so much	
P3: Well, in a way, from my perspective, you see Mirian. You are on the periphery of my world as I am on the periphery of yours. So, in a way you are having the same kind of effect in my work here as me from distance back to you. So it works both ways	
MC: Yeah… I think I need more peripheral people around myself (laugh)	
P3: (laugh) I think actually that's quite important, and I'm hoping that I use some of my friends back on Scotland as those kind of periphery people, you know, people like Johanna…and Tim and some of the other people…Yeah…and I think it is important and I think that's why keep those connections open at a distance is helpful, while I also have to find new peers. Because I don't know anybody here, very few people. But I'm beginning to make a few connections but…it's not easy…you know, it takes time	
MC: Of course, connections and also building the trust, is not just building the connection is more building the trust, building the empathy and being able to…to understand each other, because is all about that. If not there is not collaboration, and there's no understanding and there's no learning. But I'm thinking that… in terms of your project it could be maybe an strategy…to find out communities that might be developing something like that in which you could maybe…attach to them or find some support. Also they might be able to put you in touch with the right people you need…I don't know	
P3: Yes	
MC: Are you coming back?	
P3: At some point, I'm not sure when, yeah	
MC: Ok, if you come back let me know. But we could have more conversations. We could have another conversation maybe in September to keep track of this peripheral situation but also entering the third stage along with the group. You know, the group is going to… receive the tools so the project is going to end and then it comes this period of "One month reflection" that will be September. So we can have a conversation about this project and keep in touch for the rest of our lives	

24/1/2018 09:41
Comment [6]: beautiful

P3: Yeah, sure…Are you based in Glasgow now? Or up in Forres?	1.09.35
MC: I'm in both	
P3: Both, ok. Good. Anything else we could do today?	
MC: No, I think you provided me a lot… Well, just one sentence about…I'm going to ask you two questions. The first one is how you feel your motivations are right now? In terms of the project. Although we acknowledge you cannot participate as much as you would like	
P3: Yeah…Well my motivations, actually, right now, I have to say my motivations are higher than they were yesterday. And that's because of the stimulation of having this kind of conversation. And… I mean, yeah, my motivation to stay involved in this peripheral way…is still very high and I would like to be able to do that…if you can continue to see that makes sense	1.10.38
MC: Yes, I've already explained you it makes sense	
P3: Yeah, so…always has to be a mutual thing, you know…but for me yes, it feels very helpful. And the idea of seeing where things go from here, the next stage…and what the tools look like after you finish…I'm very curious to see them	
MC: In fact I can send them to you when they become digital, so you can also play around and we can have a conversation about the tools… so when this happens I will get in touch with you. Send you an email and we can have another skype, so I can explain you the tool	
P3: Ok, that would be great and if it's possible I would like to apply them practically or find ways of applying them in my work and then give you feedback	
MC: In fact I will be able to provide you with more drawings that I am doing at the moment…I just starting analysing the… [shows a drawing on the screen 1.12.16] events that happen. This is when we met… So I can provide you…	
P3: Great! That sounds fantastic, that's great	1.12.26
MC: What did you learn? What do you think it helped you to learn in this informal way? What do you think are the dimensions that helped you…?	
P3: I think… I think what…I think the need or the ability to continue a conversation. I think conversations are extremely valuable, I know it seems a very easy thing to say… but the power of conversation, of face-to-face kind of talking, whether is in person or skype, as a way of articulating your thoughts and listening… you know, listening to the responses from the other person, listening their ideas, you're triggering stuff up on me…which I go away and sort of process the conversation now. You know, probably I could make a coffee now and sit and think about… you know, what you've said… And I think there is something	1.12.50

about that connection…you know, I'm learning more…I'm thinking more… I'm thinking more confident now after talking to you about how to collaborate. You know, what are the ways… how… what communities would rarely be available that I hadn't seen before. They might not look like the communities that I was used to, in Scotland. So…it is interesting talking to you and… you know, we can speak in English, but already today we had that little instance when you were trying to explain a concept in Spanish. And that just made me think, you know, it's important to kind of... listen to that and think, wait a minute, maybe…maybe the idea of community that I have… what if it were in another language? Will it sound different or look different? So maybe I need to be looking for a different… a community that is not the kind of community that I was thinking of. That I might have been used to in Scotland.		
MC: Surprising suspect		
P3: Yeah, it might be different, it might be online, it might be in a place…you know, it could be a combination of those things. And also it might consist of people from different parts of the world. You know. No just here physically in this city that I'm in. So… you've got me thinking, you know, this…model of us talking, is got me thinking… extending that out in my own life…thinking "oh, wait a minute" I could… you know, I have, I've already told you another example where I worked with people from other parts of the world. So…maybe I could use that experience and I could look at ways that maybe other people who are in the same situation as me…or similar situation. Who are also looking for connections. And… you know, the internet and social media, make that very easy to find these people. Much more easier that it would have been 20 years ago. So…and this is an example. Talking to you is an example of that…So really I'm just hitting such an obvious thing but… sometimes the obvious things are the best features!! So… listening to you, listening to… you know, understanding your position, what you need to get done…that you need community, you need collaboration in order to get your very practical work that you're doing done, and get it to your supervisor…And…you had very specific questions…your journal was, you know, limited to 44 pages…it has stages that it is going throw… so…and I've enjoyed this kind of exercises and then feeding them back. And even talking out laud about questioning the mechanical model and thinking of that… you know, in a way I was doing that more for myself that for you, because it got me thinking as I'm taking out loud I'm thinking, you know, how could I do that? How could I be thinking more…almost biologically…more like a biological model or…organic model than a mechanical one. Because I tend to think mechanically as well! So… what if I…? You know, and just talking to you… if I hadn't seen all your wheels and your gears I probably would not question that… you asked to question it, you know… so it's like "ok, you know…" And also because it fits with some other books I've been reading recently and now suddenly talking to you it's brought together…in my mind. Now… I haven't got the answer yet but… that's… you know, it's brought together… it's… this kind of synergy, you used that word earlier. Is the synergy of the conversation that we are having. And I found that with the U-lab group, the group that Johanna and I are in, it was seven of us and sometimes we had no agenda when we met. But as soon as we sat		

24/1/2018 10:42
Comment [7]: About learning

down in the circle, as soon as we sat on those chairs…it was like being super heroes. So, it was like or a fellowship, you know, as soon as we sited ourselves something happened. Like an energy. There was a sort of energy even before we spoke. And then suddenly…in a short time…the agenda appeared. You know, somebody would say something, you know, we often started in silence… but out of that what we needed to talk about came. And I always went away from those meetings with a lot of thoughts on my mind and ideas, and… my motivation was much higher so…and I'm experiencing that now as well so…I'll go and processing and… I'll take my journal with me and…write some notes down	
MC: It is really interesting what you have just said right now. Is that synergy, that energy that happens when people come together, not every people but…how this happens? The next reflection, for you and for me. Maybe next time we have more clues	
P3: Ok, ok, that's good. Thanks	
MC: Thanks to you, thank you for your time	
P3: Oh, you're welcome, have a great afternoon	
MC: You too, enjoy the sun! (kiss) Love you!	
P3: Bye, bye Mirian, bye!	
MC: Thank you	
P3: Yeah, thank you	

24/1/2018 10:43
Comment [8]: About learning

SECTION 2
This section is for the interviewer to chronicle here his/her observations about facts and personal impressions happened during the interview that the interviewer might consider relevant to the research focus.

Concrete facts/observations	Impressions & Feelings	Time

INTERVIEW TRANSCRIPT
Field Report | Project: CS1

Interviewer: Mirian Calvo (MC)
Interviewee: (CS1-P8)
Setting: Face-to-face.
Transcript Date: 2018/02/01
Interview Date: 2017/08/229
Interview Time: 03:00 pm

Session Objectives: To find out what is the participant's perspective about his/her involvement in the CS1. Invite participants to reflect on their learning process (if any) during the co-design projects and raise awareness on the informal-mutual learning process; What constitutes learning in collaborative environments where design is used as a vehicle to promote community engagement and social innovation; In what ways the participants learn and in which conditions.
(For the follow-up interviews: To recall the participants' memories about their experience and invite them to reflect back on their learning outcomes/ processes within the participation in CS1).

Entry statement:

Exist Statement:

SECTION 1
Note: add the timing in such parts of the audio considered to be relevant to the session objectives.

Transcript	Time
MC: Hello today is 29th of August 2017 and it's almost three o'clock, and we are going to talk about this exciting co-design project. So, (just forget that this is here –referring to the recorder-), I know that you are going to do another interview tomorrow or after tomorrow about evaluation…	
P8: Yeah, that's right	
MC: Hopefully, you won't be asked the same questions (laugh)	
P8: Ok! (laugh)	
MC: But if not, you have already the response (laugh)... This one is for my PhD. As you probably already know, I am a PhD student attached to the Leapfrog project, so I'm co-researching with them although I'm not…	

MC: Yeah, is a visual narrative, but it takes the shape of film, which also includes this timing, no? Which we don't manage that good, no? So… I think the process, the design-thinking… kind of mind-set, you already kind of have. So it will be, maybe… And now I'm just making connections, I don't know, but maybe…how do you feel about transferring certain skills that you might get by being in touch or participate in this process? If there's something that kind of strikes you	
P8: Well, I'm quite interested in…in developing more… specially with this generative kind of films. So we kind of… there's very specific film journals, in terms of narrative films. And there are documentary films. And there's a type which is cross-over, and there is essay films, which very few people have knowledge or contact with	
MC: Not myself, so it would be interesting if you want to illustrate me	
P8: Yeah… well, the essay film is really… someone takes a theme and… they make a film which is far more… about their personal interest in that theme. And…so they are not necessarily trying to give any sort of story… Perhaps it may be an essay film on… the beach. And it may evoke poetry, or it may evoke certain beaches, or certain forms of beaches, it may evoke music and…just people's experiences. So it's not exactly documentary and it's not saying, you know, there's a beach and is used for sun-bathing or the nature or whatever…is more about personal response. So the same of what people might write in general essays, you know	
MC: Uhum… it's…	
P8: It's not well known, and quite often, because of the… they're always low budget (…) so just photographs rather than…	
MC: Yeah, ok, it's ok but maybe it loses some power	
P8: Yeah, and it's very sort kind of journal and then this sort of poetry, we just divide short films with poems… But I think there is an area to explore the… the films… kind of experiences. Like a dream, I'm very interested in dreams…and I'm very interested in…	
MC: My dreams are not interesting; they are just about the PhD I have to say! At least the ones I remember… I could say that I have just nightmares (laugh)	
P8: (laugh) So… yeah, I'm kind of interesting exploring that… and I think what was what came across from my experience in the design thing was… interest in ways of bringing together… you know, how we brought the games together, so, something from a different… journey, if you like, or area, arena, play and how that may inform, catalyse, inspire, different social design	
MC: Interesting	

5/2/2018 15:46
Comment [1]: 9.25 I don't get that

P8: I think… I think for me, in terms of teaching learning, I feel this teaching or maybe this is an experience about the learning experience, and there's no teaching. But, for me the learning is part of… involve some skill or knowledge and then being able to put that in practise, trying it out. That for me is the process of knowing that I know, knowing that I have learned. If I don't have the opportunity… then I'm not totally sure that I've learnt	17.09
MC: Uhum	
P8: So, I suppose that aspect of… not being able to put it in practise… it's a bit more tricky.	
MC: Because we are still in the middle	
P8: And also this sessions re kind of structured and informed with specific professionals, so… I couldn't really say very easily if I'm actually learning, because I haven't had an opportunity to practise	
MC: Ok, ok. Maybe I need to explain what I mean by learning. Because… in this theoretical position, learning, for me is something that happens all the time. This is a life-long process. You never stop learning. In fact it breaks down these hierarchical relationships between teacher and student. So, the teacher giving me knowledge and myself acquiring knowledge is not what I call learning. Because in fact I don't believe there is an acquition, is more our production. So, we produce knowledge and therefore we are all the time learning. That's the first kind of… So there are some disciplines that look at the learning in informal environments and in fact, some experts and studios, that confirm that between 80% and 90% of our learning is outside the school, in informal environments. So I do agree with you in this idea of… I don't know if I agree or not. I might need to reflect on it, but I think it's quite interesting your idea of learning as a whole process in which you finish learning when you are able to apply something, but even when you apply something you might learn more about how to…	
P8: No, I didn't say that. My question was: how I know I've learnt it	
MC: That's the key question	
P8: So, I can only know I've learnt it by trying to apply the learning	
MC: Ok…or by reflecting on the experience? And then kind of rationalising it?	
P8: Ehhhh…. I don't think I would know I've learnt something by just reflecting	

AUDIO: 1-RGI-1707

M_ (...) So, I think… In my experience, as an early career researcher, and PhD student, I think yesterday went really well
I_ Uhum
M_ ...because the group came together really...
I_ Very much so...
M_ from the beginning, in… in, in the... first activities, ehm… So, you came all really relax and open, and... with a really good attitude.
I+II_ Uhm, yeah, yeah
M_ All of you, guys
I+II_ Yeah, yeah
M_ I think it was a great group of people
I_ Yeah
M_ And in the second activity, when we were doing the chips, you know, like the poker thing…
I+II_ Yeah, yeah
M_ And we were sharing our stories. Ehm… You started coming along together…
I+II_ Uhum. Yeah, yeah
M_ … in a group. Feeling... comfortable, and...
I_ Yeah
M_ And… there were no one... stayed back…
I+II_ Yeah, yeah
M_ ... in a position of…
I_ Feeling shy or afraid or whatever
M_ or skeptical?
I+II_ Yeah, yeah
M_ Because you can feel… I think there are people... that they may need a bit more time to accommodate themselves to the... situation and feel more comfortable.
I+II_ Uhum
M_ Although I think the people that came yesterday you have loads of experience in activities like that
I+II_ Yeah, yeah
M_ So it's not something… you know, we are not reinventing the wheel
I+II_ Yeah, yeah
M_ Ehm… For me... I, I guess I have less experience than you, (laugh) and, and... my position is a little bit more… being a participant but also an observant at the same time
I+II_ Yeah, yeah, observation, for sure
M_ So, I have this two agendas and then I kind of analyse a little bit the attitudes of people, who they… the dynamics of the group, if they come together, ehm… how they work together… and in that sense I think this, ehm… was the success of the workshop
I+II_ Uhum…
M_ ...was you guys
II_The dynamics of the group!
M_ Yes
I_ Well, I'm amused what, what stage we got to yesterday, actually
II_ Yeah, yeah
I_ you know? For fourteen people… you know
M_ Well we were…

MC 8/11/2017 11:34
Comment [1]: 0.40 chips?

I_ … I mean… Well, including… including you three
M_ Yeah
II_ Well, twelve participants and three…
I_ Eleven, eleven...
II_ I think we were twelve participants…
I_ Ahm, ok, ok
II_ That makes fifteen, it makes sense
M_ We were twelve participant and three of us. Well…
II_ (telephone) - that's me
M_ Ah, ok. Cool. Because…
I_ That's me
M_ (laugh) and another three...
II_ Although I didn't get who the guy was…? What was his role, what was his name?
M_ Jerome... He's not part of the Leapfrog project…
I+II_ aaaah, ok
M_ he is a researcher…
I+II_ (noise)
M_ in, in… at the Glasgow School or Art
I+II_ really (cups noise)
M_ and working here in Forres
I+II_ Forres ahm…perfect (cups noise)
M_ and he came to support us.
I_ I'm going to give it that back (cups noise)
M_ So his position was more,
I_ I don't need that either, thank you
M_ being there, listening…
II_ aham (laugh)
M_ and support in case of need
II_ Aaaaaah, ok, right
M_ And in fact, well
II_ Well, he did that well, around
M_ Yeah
II_ he helped table one!
M_ Yeah
II_ That was good!
M_ Yeah… So, we have three roles…
II_ Ahm, ok
M_ as researchers. Maria was facilitating the workshop
I+II_ Uhum
M_ I was… ehm… in a position of... more free…
II_ Uhum
M_ like in a football match will be...ehm, these, ehm… the players that are...trying to...do the goal, no? (laugh)
I_ [I'm really sorry I need to do this, I need a supply to this
M_ Ok
I_ Sorry
M_ No,no, it's ok]

MC, 15/11/2017 11:59
Comment [2]: 2.10 - 2.27 All speaking at the same time... it's not very accurate

MC, 15/11/2017 12:00
Comment [3]: 2.32

MC, 15/11/2017 12:13
Comment [4]: 3.28 doesn't have to do with the interview

II_ ahm… yeah
M_ This is a barrier
II_ Ahm… yeah, and maybe I don't trust myself to have understood theory properly
M_ Uhum
II_ Unless I have been acted it, unless it's somehow come through my body, I embodied it
M_ aha
II_ Which is what I did yesterday
48.02
M_ So, maybe it's the emotional component of the humans beings would make experiences, so enrich in terms of learning? This is something that comes from your comment, eh? It's not something that…
II_ Ahm, yeah, ahm…
M_ I don't know, maybe. It's ok
II_ it could be… because, you mean, because I'm less to engage my emotions on a theory than I am on a practical level
M_ maybe because in theory you are ehm, using less senses, and when you are living you are using all your senses
II_ yeah
M_ and then being able to absorb things by seeing, by feeling, by sense, by touching, by…
II_ yeah
M_ all together
II_ yeah
M_ as an embodied
II_ yeah, it is embodying it, it's the next thing. I guess is that through prong thing, you know… know something with your head, engage it within an emotional level and then...yeah, physically...
I_ expressing it!
II_ expressing it, yeah! Doing it, being
M_ wow, well done
II_ Yeah
M_ I love that (laugh) it's going to be a quote, for sure
II_ (laugh)
I_ Good… what are my impressions, reflections after this… so, again, just coming back to what I said earlier, I thought the way it was organised, beautifully. I thought the way you set up the games, really ahm… it give everybody an opportunity to contribute somehow. You know, there were some people there that wouldn't verbally… they chose not to say as much, but, and I'm thinking, you know, in one person in particular
M_ You can mention…
I_ Ok, John, you know John
M_ Because… yeah
II_ yeah
M_ I mean it's going to be anonymous
I_ Ok, so, John
M_ You are participant I you are participant II
I_ Ok, great, with XXX, he didn't feel he needed to say a huge amount but I could see things were really ticking on in him, you know, things were processing in him ahm… and when he did say something it was very valuable and… you know he was a man of less words than I

am but, you know, what he contributed was really valuable, both in the ahm… the chip game, the initial game,and then in our, in our card games
II_ Yeah
I_ You know, I mean yeah, bless him, he was out of three women
II_ I know
I_ to talk (laugh)
50.41
II_ and we are gambling women as well so...
I_ But I'm sure he… you know, what I really loved about him actually
II_ (says something in the background and laughs)
I_ was how he really in his own very gentle, very quiet way, kept emphasizing how important it was to be… to listen, to be honest, to be transparent in your communication with somebody ahm… you know, ahm… an to… yeah, to be very present for them
M_ Uhum
I_ as well as for yourself. And, so… the way that you divided the games and the sequence of those games allowed someone like him to also bring out his valuable ahm.. Contribution, yeah
M_ Uhum
I_ which, you know, another way he might not have done, evolving just chat, chat, chat, chatting
M_ Yeah
I_ You know, he might've not been able to engage at all, but through the thing of writing down the things on the cards and then sharing it, you know, that was just such fun, that was just fun! Number 23
II_ Yeah
I_ Number 21
II_ Yeah
I_ You know… So…
M_ aha
I_ Because I noticed initially when I was writing down my thing I was thinking, am I going to have to read this out loud? Which, which I noticed it gave me a very minor anxiety
M_ Uhm
I_ Because I write it in such a way that, ahm… another way it would have been, you know, that all the cards put in the middle so you don't even necessarily read your own, but, but, somebody picked number 21, you know, that's somebody else's' dream. Having said that, it was better that read your own because then you need to expand and explain what you were meaning
II_ ahm
I_ So, I noticed with him, for example, you know towards the end as people, because he were listen, this cards, listen, integrity, he was then able to expand a little bit on more of what he've just written in the thing, so I thought it was a really, really clever, and I don't mean intellectually clever I mean…
II_ astute
I_ yes, holistically clever
II_ yeah
I_ holistically astute way
II_ engaging everyone
I_ letting everybody engage, yeah, yeah

MC 13/1/2018 16:28
Comment [29]: don't think that's the right word

I_ The Chinese view anger, the Chinese view all the emotions as having virtudes. So, every emotion is valid and it has a virtude attached to it, you know, and with anger it is to create movement
II_ Yeah
M_ Uhum, uhum
I_ Otherwise we stay stuck
II_ Yeah
M_ Yeah
I_ So, when we get angry about something, that then brings this opportunity to change
II_ Yeah
M_ Yeah, because, ehm… emotions I think… we are not talking about emotions, but… if you want (laugh) we can go (laugh). I think emotions are important in all, all the things that we do
I_ Aham
M_ Because...ehm… it's through emotions that we… respond. Or also… the emotions create a predisposition to do something
II_ Yeah
M_ So, an attitude to… a motivation to do something. I'm not motivated if I don't experience certain amount of emotions you mention, no? In fact… I went to a… seminar, conference, I think it was a conference. One guy was presenting a book about ehm… common, civic commons, or… how the city can be… governed by this idea of commons, which is, ehm...
13.40
II_ Commons?
M_ Commons, is like… is an idea in which ehm… is sort of real democracy
II_ Aha
M_ And more, more… rather than representative, more, more…
II_ Yeah…
M_ more… participative
II_ Yeah
M_ In terms of that… yeah, citizens ehm… get more involved by participating in the decision making of
I_ Uhum
M_ ...things, political things, no? But also social things. Ehm… and, and, he was talking about that all these movements that started in, as a grassroots, as a result as a crisis, whatever is causing the crisis. Ehm… so the first one is like in a personal level feeling, maybe… sad or frustrated… and this frustration becomes anger, and this anger is ehm… shared with other people and then becomes ehm… a community that has like a… lei motive or a moto all together
I_ Aha
M_ and then this becomes this grass-roots, but how you pass through a grass-roots into a...civic ehm… participatory…
II_ Ahm, ok
M_ ...thing, is a big thing
I_ Yeah, yeah
M_ And this needs like, yeah… change that anger into something that is more constructive
II_ Ah, ok, yeah
I_ Yeah
M_ So, the emotions need to change in that process
I_ Uhum

M_ And that… sometimes we just get lost in the anger, because maybe we not aware of… how to navigate from a bad emotion to a good emotion
I_ to a more positive
II_ that links what Lean was saying about self awareness
I_ Yeah
II_ That's what helps that process
I_ Yeah
M_ Yeah
II_ Yeah
M_ Be aware of your…
II_ Emotions are manifestations of our in thoughts and beliefs, aren't they?
I_ yeah
M_ Yeah
II_ We can only maybe change them if we become aware of them
I_ Uhm
M_ Ok
I_ yeah
15.47
II_ Ahm… what was the value of such a co-design process…? Yeah, so, that was part of it. Kind of the "co" of the co-designing. The bringing together of people. And the respect that was held for everyone as an equal
M_ Uhum
I_ Yeah
II_ Ahm… and somehow it was how energetically as well, so, as Lean said last night, in the first five minutes she walked into the room (laugh)... I don't think she minds me saying that...but probably...
I_ Don't quote it as lean, yeah
M_ Ok

MC 15/1/2018 15:31
Comment [33]: INSIGHT :)

AUDIO: 3-RGI-1707
(...)
M_ It's not recorded, so, no worries
II_ So, for me, that value of such a co-design process, from hearing that story, is that it was held so well that she didn't just freak of fly and… so, there was something to do with Marian, Mirian…
I_ Marian
M_ Uhum
II_ Marian, yeah, standing outside the door… welcoming people when they came in, she was out there expectantly, welcoming ahm… there was attention for us that made us feeling as being held in the space and…
M_ It was too much
II_ Well, but it was a lot for someone like Lean, but nevertheless something else was happening (...) this two dynamics going on in her, that she felt held enough into just breathe through it and do it (laugh)
M_ Ehm… I noticed when she introduced herself… that she… cannot exteriorize that feeling
II_ Yeah
M_ She seemed not very sure of what I'm doing here

FOLLOW-UP INTERVIEW
Field Report | Project: CS1

Interviewer: Mirian Calvo (MC)
Interviewee: [redacted] (CS1-P1)
Setting: Forres Community Centre. The place is quiet at this moment of the day, however the last times I was here there were a lot of people and a lot of noise. Honestly I would rather prefer another place but Participant 1 comes here to do another activities, so it is convenient for her. We located ourselves in a hall between the gym space and the café where there are some tables and chairs. The space looked quiet at the beginning and I was happy, but later people started to pass through the hall and I became a bit uncomfortable because the door made a lasting noise. Apart of that, a man with a babe started playing in this space and two women placed in one of the tables close by. If there was no noise, the place would be lovely.
Interview Date: 23/01/18
Interview Time: 10.10am
Session Objectives: To find out what is the participant's perspective about his/her involvement in the CS1. To recall his/her memories about the experience and invite the participants to reflect back on his/her learning outcomes/ processes within the participation in CS1.

Entry statement
I left Newbold House at 9.40 am, where I am staying in this, possibly, last trip of my research. I put on my helmets and started walking at an accelerated pace. A few steps, almost next to the main entrance of the property, I found two students who told me that the bus to take them to the Creative Campus was about to arrive. Indeed, the bus was already there. I approached the driver and asked him if he could bring me to Forres centre. I knew I was late and the bus could get me to the Community Centre on time. "Today the luck is on my side" – I told myself.
I arrived to the venue a few minutes before 10.00 am and Participant 1 was already there, sit and ready to talk – at the same table where in another occasions we met to reflect on our participation on the co-design projects. I smiled at the sight, she too. We hugged each other sincerely. Suddenly, I felt I was with someone I trust and appreciate. The feeling, I think, plays in both directions. It is easier to talk when the affective bond is already done, and it is solid.

Exist Statement
She left before finishing the questionnaire. We just left the last three questions but I asked her if she would be happy if I send them by email to her and she agreed. She was impressed by the drawings and mentioned it to me before leaving. So I thought I would attach them into the email with the missing questions, so she would have more time to observe them (reflective drawings).

Questionnaire

Question	Time
1. How do you feel regarding the co-design project (name of the LF project) now that some time has passed?	01.02
So, the workshop that we did up Altair I feel that it was a good way to connect with other people that are on the same field. And because that led to involve me in other GSA projects, that help was like a step-stone in the path. So it's a constant thing MC: Yes, that's six-month involvement is great. So, what are your feelings,	01.40

your impressions about this experience?

For me the experience of involvement that I had with you and with Marian and with Paul it's been helpful for me to be involved in projects with a more creative design. I think it helped me to expand my awareness and confidence in dealing with aspects of community engagement which is what I feel it is useful for. Because my brain doesn't normally work in that way so it's been good to me to I have enjoyed it actually and I feel, yeah, a bit more confident in dealing with that aspect of work. Because it has something to do the work. The projects I get involved inevitably need promotion or events to engage with the community, to the community, to about the fact, you know, volunteering job opportunities. So, streams to my boat to be able to tackle it form different perspectives, using different skills… has been useful for me

MC: Because your work is to embrace a service to help people. And if people don't come to you or you don't come to them…you need the interaction

The aspect of having an idea of something that would be good, or reading, research things that are lacking in society and have possibly help, to me, is not the same that actually reaching those people, actually engage with them. There's a massive bridge. So for me involvement with the GSA has helped me just to think in different ways to make that bridge happen in a way that meets the people in the other side that I'm trying to engage with.

MC: It seems to me that through your experience in this project you were able to identify how the theory can inform the praxis. So, is it that what you are saying?

For me I see that there are identified needs for services in the community. But being able to make that service in a way that truly meets the person to which is aimed to serve, are different things. And finding a way to engage with that person that has a perceived need. So when I work with parents, I think it's a well-known accepted fact that parents feel isolated in their job, but there is a stigma attached to reaching out and asking for help. So they stay in their loneliness and isolation and fear of judgement. So, how to say, you know, this is an organization. We don't hold judgements about you we want to support you to build good relationships within your family and feel comfortable about you as a parent. That's the bridge. So how do we get that message to cross them in a way that they would hear it. And that day would say, this is what would help me to feel more confident, to feel stronger in my skills of building relationships.

MC: So, it's also how we approach them in a way that the fear gets out the fear and you create a confident environment…?

Yeah, and this bridge that I'm talking about is made of many different pavements, is a mosaique, lots of different tools… Sometimes it feels like you just even build the bridge half way… So it's an ongoing thing how to make things work for people, without thinking that we know it all. Because we don't. Until we talk to them and engage with them we don't know. And for that you have to: try this and see if it works, try this and see if it works, try this and see if it works… so for example the stories we did with Marian on engaging volunteers. So that had a concrete outcome, for me, I felt comfortable using and working to make it specific organization. Which was

Comentario [MC]: Reflective

a quickie way of getting to know a volunteer. Just having a different conversation with them through a very nicely-designed form that Marian did. Just one tool takes so many different ways and some people feel "great this is really interesting" and they want to know or "I don't like it" that's good. And others would think "I'm not saying that" so still have to find another way to get to that person. So it's a…constantly evolving thing and constantly trying out new ways and new tools, yeah… And for some of the people that work directly with groups of people, the pack of cards with stories that we developed… they were great with them. But that's a different aspect that I would be working with. So all this different things meet different needs, understandably, but you have to keep trying which one would work with whom	
2. What did motivate you to take part in the project?	
I think trying to learn more about the creative aspects, which is how I would imagine the Glasgow School of Art would work. So that's part of it. And intrigue about the GSA and just to do something different than sitting in the office (laugh), trying to figure out ways on my own to be with other people that do something different MC: Do you identify any changes or any new agencies in the way that you perform your work due to be involved in the project? I did actually, watching someone just create something and then not to have any attachment. Welcoming feedback, how we could make it better, it was like a setting stone that was inmovable So, for me it just helped in having more confidence and just go and do things, and they say how they worked, and if they don't just drop them or change them. From my mentality it doesn't have to be perfect straight away. That was useful. So… kind of control it or think it has to be its best before and now I'm happy just to try it and see. Yeah, so… MC: And also open for other's input. That's a good learning, how to accept critique and how it contributes to myself to make it better. And also reframing failure, that's just learning the next step on the track. So, for me it helped me in not seeing things that don't work but things that have information to inform me how's the best next thing to do it. So it wasn't wrong or a failure it was part of the learning journey.	11.36 13.25
3. Were your expectations of the project fulfilled?	
4. I am going to show you some drawings I did from our encounters and I would like you to watch them. What do they say to you? What are your impressions from your experience (participating) in the project? Please, see the PDF file attached to this questionnaire)	16.12
They tell me about you and how perceptive you are in your depiction and how attendant you are (…) They show me the process that started months ago but it's quite useful to re visit and the space. (…) places with a framework, this little (…) That reminds me one of the initial inputs to engage with you, came from doing U-lab. Because the U process is coming down the U is sensing what people need, what people want for example to deliver a service. And so that's a lot of listening and networking with doing, but the bottom of the U is letting go everything you've seen and learnt and opening yourself to a different sources of intuition, inspiration and, on my mind, creative ways.	20.18

So you listening a lot of information but put it into practise, it was what I feel more stuck, lots of things of theory of different volunteer organizations, service organizations, so… what I feel the new stage of the U to go up is a type. Write a type where I am, I have no experience , well I do, of course, but where I thought I could learn from the GSA prototyping things and feeling confident. And that's what I learnt from watching Marian and since held that whole process (…) And then going back to the source of the people who were wanting the thing and triggering, yeah, other people involved in the U-lab with me, Michael and Tim…	
5. What do you feel you have learnt by participating in this project?	24.50
Well, I've learnt that there are other organizations that (…) that process of engaging with communities and working with them and they have different thing to offer, like the GSA. I think I've kind of… I can't think of anything further that I've learnt… It's a really intangible thing of feeling more confident, so I don't know what contributed to feeling more confident.	25.19
6. In what ways do you think you have learnt throughout your involvement in the project?	26.45
Watching, that's a way of learning. Observing, noticing, someone role-modeling. You with those drawings that's phenomenon (laugh) So… that means that I've learnt by watching and observing in an open minded way so obviously I'm not going to become an artist but I can see the skills that Marian used as she was doing things and the way she didn't stuck herself (…) to try out, try out, it doesn't matter, try out, try out. That's what (…) and the theory I had from U-lab in prototyping and customizing is quickly to learn. And then I saw it in practise. And it wasn't that Marian was failing but what they say in U-lab is just do it, just do it and… learn, do it and learn. (…) then in practise	27.00
6.1. Could you tell me a key moment that you remember you have learnt something new participating in this project?	28.47
Well, actually in the group we had a prototype (…) –noise- You know that there are different levels of learning so I thought that listening was a crucial skill to me in my work and (…) but the Dutch guy, and didn't say anything, was right on the periphery and then just reflective back everything that has gone on on the table. So I knew that skill is good but I went to another level of how good listening is and how impactful for me that was, that I have the brain power to remember it (laugh) [Mirian shows the drawing of that moment] Exactly, so we were engaging all but he was taking it all, noticing, observing…	28.53
7. Do you identify new agencies in the way you perceive your relationship with the participants that have been involved in the project? By participating in this project I have learnt to be more open to creative ways of engaging with the community I wish to work with. I learnt a bit about the GSA and learnt much from watching Marianne, Paul, and Mirian in action at our meetings, mostly about how to stay open, and listen and translate what people are saying into the designed end product. That's obviously still a steep learning curve for me as I have never considered myself "creative/arty" in that way, but it was a welcome foray into the world of how art and societal endeavours can work together to make an impact .	

So… other participants that have been involved in the project… do I see other ways in relating with them? MC: Well, I may need to be more explicit on this question, but basically , did you make new friends in terms of working or…you know, you found there are more people around yourself that share your values and your motivations Well, I knew Carmen already and we were on a leadership course together. But so, having… going to many meetings were we ended up intendant and she responded when I sent the email asking people. So she was (…) to connect with to disseminate things because she dominates (…) So… [I need to go]	31.00
8. In what ways do you think the tools used during the workshops such as the games helped in your learning? The atmosphere around playing the games was extremely relaxed and very encouraging, which built my confidence in engaging in the process, so I'm not sure how much of my learning was impacted by the games/tools, or by the relaxed, fun, open atmosphere and culture around the GSA staff and students...	
9. What are your impressions over the experience of designing something collectively? To be part of a collective design process? I am sure, for myself, collaboration and partnership is the way forward in any transformation in cultures and society. We are better able to make an impact as a group of a few people together than when we work in isolation, so I always seek partnership over single working where possible. More people's perspectives, skills and experiences inform a broader way of seeing and tackling things - and I love learning from other people's knowledge and skills and what they can share about their work, towards such an end of creating engaging tools.	
10. How did you feel using the reflective journal? Any feedback? I am someone who finds it useful to reflect by writing - I know better what I think, when I bring myself to express it verbally or write it down. So I felt good to complete the journal. It was useful to have prompt questions to trigger off a train of thinking, and helps me consolidate any learning to a deeper level of consciousness and awareness	

Concrete facts/ observations	**Impressions & feelings**	**Time**

FOLLOW-UP INTERVIEW
Field Report | Project: CS1

Interviewer: Mirian Calvo (MC)
Interviewee: CS1-P8
Setting: Forres Community Centre. Today the cafeteria is quieter than yesterday. We went to the hall again. Here there are tables and chairs, in a area isolated for the hubbub.
Interview Date: 24/01/18
Interview Time: 10.00 am
Session Objectives: To find out what is the participant's perspective about his/her involvement in the CS1. To recall his/her memories about the experience and invite the participants to reflect back on his/her learning outcomes/ processes within the participation in CS1

Entry statement
This interview was about to happen yesterday, after the interview with Participant 1, but he forgot it, so we re-scheduled for today. Today I have a good mood and I am ready for the fieldwork. Participant 8 came earlier and invited me to a coffee. We sit down and after a few minutes updating each other, we begun the interview.

Exist Statement
I feel it was really a very good conversation. We spent quite a good time talking about the drawings. Here, I had the opportunity to mention how I am using drawing as a tool/method that supports my reflective process. Today I connected very well with Participant 8. I remember that in our previous interview I seemed to me that he was in a defensive mood. I remember having problems to reflect upon my theoretical configurations because I believed that he was not sharing my views. Today I felt totally the opposite. This makes think that I might be wrong from my first impressions. This is something that it may be interesting to analyse in the affinity diagraming process.

Questionnaire

Question	Time
1. How do you feel regarding the co-design project (name of the LF project) now that some time has passed?	01.01
Well, to be honest I do feel quite distant from it because I haven't, in the practise, work it's been very quiet… so I haven't engaged with people very much at all in two months now. So, actually, I could almost work on myself (laugh). But… I mean, I've got a few things next month, so…	01.07
MC: Are you planning to use some of the tools or…?	
Yeah…I'm looking into it and see what…I'll give review I think and see what I can bring to…	01.44
2. What did motivate you to take part in the project?	01.55
Well, again I think the, to be honest I was very interested in what the school of design [GSA] was doing and particularly I didn't understand how were designers being applying this kind of systems and projects such as this, the loneliness. And working in community. In my mind there were dinosaurs about industrial design. Obvious things rather than systems… commercial stuff.	02.00

So I was very keen to find out what was about, the project about tackling loneliness is very interesting. I'd just finished work on a community film and it was clear that, you know, this is an issue in communities. Especially with older people. And… we have an aging population so it's great to be thinking about these things for the… they'll become really serious problems. And also some time ago I was at a talk, they were presenting loneliness actually but it wasn't specific for this talk, very interesting, she talked about why and how suicide rapidly increases and it's in fact number two bigger killer, before diseases and death for natural courses. Number one biggest in the world is road traffic accidents and number two is suicide. Number three is war and violent crime. And this shocks me, because, you know, we spend all this money and war and protection and safety but actually more people are dying by themselves, across the world… really, really shocking and it's all about mental health and mental wellbeing (noise) So, that's... I was really interested in how that's working	
MC: A couple of days ago I was watching Spanish news and they said that in UK eight million people are lonely, and that the majority were aging population but also people living in cities and feeling totally disconnected with the rest. So you are right this is a real issue for society Ok. Did your motivations change over the participation project? Did you find another motivation to keep doing what you're doing or to be more focus or…?	05.18
Well… I'm certainly more interested in how design works, very impressed by the activities that we did on the first session and follow-up sessions and also impressed with the final outcome of the tools. So, I mean, I think although I make films and you know that once a film is finished the project is not even half way. Basically, once you finish the film you have to distribute it to the audience and find an audience and it's the same with the tools. The tools might be wonderful but how do they get used, how do they get into communities, how to find people who are feeling lonely? That is actually the bigger challenge designing the tools. So that really need to be look at as part of how overall design package. And I'm sure that you, clever people that are working with should be thinking about it… That to me it seems to be the major issue	05.32
MC: I think Leapfrog as a research project aim to introduce somehow this collaborative design approaches to social issues, but because of the nature of the participants that usually are gatekeepers or service providers or…the idea is that you don't introduce a designer in every community but enabling people to transform their work by using design as an approach. It might be the tool, but this is just the beginning. So my interest is this learning process which is something that is intangible but it's like impact, how do you are applying certain things that you learned. So there's an interest but we don't encourage that because it needs to be self-motivated. But obviously this is my understanding. But really interesting your point. The tools are not finished… they are like a baby, and then you need to play with them and transform them	
3. Were your expectations of the project fulfilled?	09.12
Well, in some ways, kind of my expectations I suppose were slightly negative. In terms of, you know, how is this…what is this design thing all about, you know, and what is this organization doing in the edges of our	09.16

community and how they've been involved… So I tended to be slightly sceptical of most things So I was very pleasantly, more than pleasantly surprised at how…the quality of the work and how good it was the whole experience really. You know, the way in what it was set up, the interactions, it was very people-based, very people-based so… I was very, very impressed MC: Could you, kind of, mention specific things that made you be surprised in a good way or…? Yeah, the consideration and the planning for the event, certainlly the first event, and the previous one, was very good because as I said it was very people-based and it was very much about, you know, collaborating right from the start and making people feel relaxed. And offering opportunities for everybody to participate. Quite often like icebreakers, sometimes in my experience they… in fact not just icebreakers, many interactive opportunities favour the more theatrical performance of a person, a domineering person, you know. So it has to be a lot of consideration given some sort of inclusivity and equality, the group comes together. Because human tendency is for the dominant person to very quickly take control of the group. And that was clear from the outset that this, that to me, that had been considered, tackled immediately. So the first game that we did, I can't remember what it was called but it some sort of pocker game. That was very good.	10.21
4. I am going to show you some drawings I did from our encounters and I would like you to watch them. What do they say to you? What are your impressions from your experience (participating) in the project? Please, see the PDF file attached to this questionnaire)	11.49
(before ending the question) The visual aspect! I thought it was really great! Certainly in your journal, you know, because I believe the human mind find functions basically through language, nearly our 99.9% thought processes are language although that language is trigged by deep stuff emotion. And actually, a visual communication is been proved is more powerful than a spoken So I was really pleased to see a really strong attention on the visual side of the work MC: I think we interpret the world by other ways of communicating, visual, you can express in a different way and get a different outcome. It's like, you see things that you don't see while you are just focused in what people are saying Absolutely, yes. Actually, I came across a fascinating article from a professor who has been studying the use of emojis, emojis work most of the time, I read this article and I thought… I was very sceptical about this and this is very interesting, and now I use them! Because is a visual, yeah, is a pallet MC: And you transmit emotions that you cannot transmit with text Exactly, and it's open to interpretation, we interpret things anyway, yeah. So that brings me to the visual aspect of the work we've being doing in U-lab, they have a very strong visual aspect side, and the drawing are pretty	11.52 13.05

Comentario [MC]: Very enthusiastic

Comentario [MC]: Debió impresionarlo mucho porque también lo menciona en la anterior entrevista

Comentario [MC]: Enthusiastic

much like your drawing I would say, with this kind of flow and areas, and the interaction of words and symbols…	
MC: Really? That's really good! This is like the map that we came out with at the begging of the project with certain activities. And this is what I've been doing, I'm capturing the story that is happening and how this project started (explains in detail all the process) The idea of showing this is kind of recall your experience, so if the drawings are able to tell you things that you, you know, it helps you…so the question is what the drawings are telling you?	
Well, I mean, I think it illustrates really just what I was saying, reinforces the emphasis on people and connections and, of course, collaboration. Collaboration is one of those words that is easy to use, is not so easy to demonstrate, and is in fact quite hard to picture. And of course, just here, I know that's me, but just the gesture of that action I think… you know, so many, so many of these kinds of workshops are, again, are heavily work-based rather than activity-based. But again this is something that in U-lab is very, very activity-based and visual and also based on the body actually. So that reminds me, you know, isn't just sitting down talking it's doing things as well and the drawing	19.44
MC: Creating the prototypes. Here our group were really advanced; we created those cards that were amazing with your drawings. Yeah, activity-based	
Yeah, I feel like a really high quality interactive experience (…) and also the ideas actually, the ideas were flying (claps hands) like that, really. And sometimes, it's just chemistry of people, you know, but it needs a catalyst and the activity and the way it's been set up that's the catalyst.	
Well, this is certain quality, isn't it? that if you want that magical…of ideas coming thick and fast and people feel this real sense of excitement and momentum and like…it's something tangible, it's quite rare and…I don't know how this magic is achieved but, you know, you asked me what the drawings bring to me now and that's what's bringing actually, and it is fantastic! It was a really good experience!	
MC: Ok, so there's something with the flow of the activity, with the setting and the conditions of the environment and when I say environment I don't mean just the physical, what you said at the beginning… how do you get that sense when you were in that room and you thought here everybody is in an equal position, I think it is really important in co-design that people really feel they have an space to express themselves without being judged by others	22.40
Yeah, that's right. I mean, to be honest I would say that actually there was a dominant person in our group and she had most of the talking time, and that's her natural character, you know, I don't think the group was detrimental. I think anyone observing objectively might have said that she was the leader.	23.33
MC: I know who you are talking about (both laugh). I think she has this role in her everyday life and it's difficult to get out. But I think, in that situation, sometimes she was out of the box, you know. A few times she was a little	24.10

Comentario [MC]: Sounds happy

bit decontextualized, she wanted or she took that role that maybe is inherit in herself but I found that sometimes she was talking and we were not listening to her…	
So, one tool I would really like is how to interrupt people politely and have it really, successfully, just got it. Because there's that balance, isn't it? If I'm going to interrupt you just now, what is more important? Is it just my own stuff that I'm trying to get across or is it like a battle or is it like… I generally believe, kind of objectively that for the benefit of the whole group this person needs to quieten down. I know, really tricky one, but interesting!	25.00
MC: It sounds very fun, it could be done with cards I'm pretty sure	
That's a great idea, yeah, just take the "quiet" card over, yeah (laugh)	25.54
Actually, it just came to me, because, you know some people kind of fidget sometimes, they can be fidget when they're bored. But that would be a really thing to set up. You don't need cards or anything, and if there's an agreement within the group that if people are bored and think that someone is talking too much they can start doing that [fidgeting]. If there's two people doing that, then hopefully will notice, the person that is speaking. It's just a visual key really.	26.29
But most people, I believe, recap those visual keys. If one is sensitive to our surroundings and to how people are. People looking around… people are so…you know; people notice that and chat up. But some people just carry on regardless. Anyway, haw did I get into this… aw, talking about leadership, the fact that there wasn't a leader within the group, I suppose I was challenging that. But, yeah, sometimes it's just personalities and the…But I do think, for me, I mean I've done so much group work! I do think fundamentally, very quickly groups become dominated by the most talkative person, and there should be and there could easily be set up little tools, little devices to help to make it more inclusive.	27.12
MC: It is a great idea, particularly if collaboration is aon idea of future, it is important to think about that and develop strategies.	
So, yeah, the drawings are really good! I mean, it takes a little more time perhaps,you just sort of look at them and reflect and think back, you know, into the situation what was happening there but is a great idea for triggering different… specially more emotional responses to a situation. And somehow it's better than photographs probably, takes more time but…	
MC: The difference for me is that naturally for me is easier and faster to do a layout for a drawing in order to capture the moment and after see what happened. So I use these drawings as material base to recall the experience and then reflect. As a method. And I used them when I have certain ideas that I'm not really sure because by drawing they become clear and I make connections with other ideas. For example attitudes of people and how this attitudes connect. Because as an observer if a take notes I'm just paying attention to the things that people are saying but I'm not paying attention to the things that are happening. Which sometimes are more informative. The drawing helps you to interconnect your feelings and people's feelings although they weren't clear at that moment. (…)	29.13

Comentario [MC]: Cambio de tema radical

One of the things I was saying about group dynamics and how to make them more inclusive and more equal, interesting. Drawings are really good for that. I do work in schools and films, you know, but one of the things I use films for is drawing, I feel drawing is so important. And one of the tragedies of education system and it is a massive tragedy, is that every single child going to school loves drawing, really. They just love making a draw. By the time they are ten years old, maybe ten per cent like drawing, probably less, maybe two per cent really love it. So that means the educational system has totally failed. Worse than failed. It has taken something that children loved and somehow let it go or destroyed it or whatever. For me is a massive tragedy and it's just not valued!	32.11
MC: Also because you are cutting off another way to communicate. And drawing is super basic for growing your creative thinking. I think creativity needs more than words.	33.20
For me the visual aspect, you know, with dreams. Although there is a strong element of language in dreams it's mostly visual, so it's a third of our lives that we kind of be doing that. And dreams again regard mostly they are like look at the symbol and get the meaning or… they are just disregarded you know. Some cultures really, really value dreaming, but there are tiny, tiny numbers. It's a kind of… I believe that before humans… Well. If look at my dog, my dog doesn't have language in anyway, it has a few words, but it's making decisions and it's making associations and they must nearly all be visual to some extent. So it's a much more primary way of thinking	33.45
MC: I think dogs are able to emphasize better than humans	
Because they are more observant! They really, really watch for behaviours, actions, gestures and…	
MC: And probably that's because of the educational system based on the illustration period preponderance of rationality.	
I agree it is strongly connected to that, yeah. The of science and materialism the domination of science because is about the material world. So it's great than in a PhD level it's just amazing to be seen this emphasis in the visual aspect and the drawing part of your work. I'm really surprised; it's really encouraging for me. I do story boarding, this is a story board [refers to the journal]. But very often by primary school certainly secondary schools are even worst, and they just speak figures and they just feel bad about it and it's just a tragedy. Because that is an emotional response to the inability, incapacity and their basic failure at a really simple task they could do! Or felt that they could do when they were three or four years old! Without judgements' and criticisms and having to make it "look like" the actual thing. That's the problem because we relate drawing with accuracy and realism and the fundamental issue that happens around eight or nine years old is the drawing of a cat which is a symbol of a cat, they suddenly realise it's not like a cat and therefor "I must be crap at drawing because I can't draw what it looks like"	
5. What do you feel you have learnt by participating in this project?	39.10
Well, first of all I got to know about the school of art [GSA] and the work	

that's been done there and I feel impressed and supported for that. I'm very delighted that part of the community. And delighted even more that the major trust is to interact with the community and support that with the tools. So I've learnt that. I've learnt about the process of design in that… so, certain broadens out my understanding and feelings, particularly in terms of how to relate to people and systems I've learnt how the collaborative process, you know, is confirmed and has strongly… it needs to be visual, interactive, game-based. I really think the game base and having fun in those activities was so essential to learning. Most of our learning takes place in our young years and is basically all game-based you know. And what's interesting I think I that, games in my mind and in other people's minds are about having fun. It can be trivialised, is not an important part of life. Actually with videogames and computer games is becoming much more acceptable, game-based-learning I think is… You know, it's great to know that those things have been taken seriously. Fun's been taken seriously, the interactive, the game-based-learning. So I've learnt how that can be put into practise and used in terms of design And I've also learnt, you know, of some of the projects directly that are happening, just through networking and some great stuff happening in Morrey and sounds great to found out about that. And of course, some of the tools that I can take and then use myself	
MC: Exactly! Ok, the next question is reflecting about, how do you think this learning happens? In which ways, looking at the conditions to recreate them, you know if you would replicate this and try to improve the co-design process of bringing people, what would be the conditions, based on your experience?	
Well, I think the whole process was really good and there wouldn't many things that I immediately think could improve. Really just what I said of maybe some little device to help inclusivity to help the quiet voice come forward, you know, to give opportunity, to give space. Which is actually to hold back to the dominant, louder and talkative people. And in terms of how do the learning… most of it was interacting fun, you know, so…that for me it's, that's the peaky experience of learning, you know, that is learning at its very best. I mean I need including the visual of course, we spoke about it	42.20 43.47
MC: Now, looking for a specific moment that you were in the process or one of the co-design workshops you had been participating, do you remember like a key moment when you realised "I'm learning"	
Yeah, using the blank cards. I was looking at the game 21, and we were analysing the meta processes and the meta thinking underlying intentions and motivations, not just the motivations but what was actually happening when we were choosing cards, putting them down, interacting with other people. So, that for me was a superb enlightenment of a moment of how to take something that seems very banal and use it to gain deep insights into how we were acting as human beings, as a team. And then, not only, then I think what happen was amazing, because we used those insights to design something else. And we were very excited about it, and it felt like as a group, I mean, I was personally but I felt it was within the whole group, that these insights were again catalysed and triggering other ideas	46.13

Comentario [MC]: Question 6 ???

Eliminado: ¶ ¶ ¶ ¶ ¶ ¶

Comentario [MC]: Question 6.1???

and connections and ways forward to the tasking hand which was designing our own … for the loneliness project And it was not only the 21 but in conjunction with the tarot. Because the tarot was so visual, that's right. Bringing those two together and comparing those two card-games to set that comparison was really strong.	
6. In what ways do you think you have learnt throughout your involvement in the project?	
6.1. Could you tell me a key moment that you remember you have learnt something new participating in this project?	
7. Do you identify new agencies in the way you perceive your relationship with the participants that have been involved in the project?	47.08
New agencies…well I think I mean is the visual aspect really, is an agency, is an aspect that I tend using much more. I mean, the work that I do is very visual-based but (laugh). But it's also fundamentally about literacy, what is literacy…? It's too long now. Humanity just regards literacy as books and writings, and only in recent years has the discussion of emotional literacy come out, and visual literacy. So it really supports that belief and illustrates with good examples that that work it's been done to broad the concept of literacy.	
8. In what ways do you think the tools used during the workshops such as the games helped in your learning?	
9. What are your impressions over the experience of designing something collectively? To be part of a collective design process?	49.00
Well, I do think it's my favourite sort of activity really, is to come together in a group of people with the joint task or aim of kind of create something. So, filmmaking is a great thought for that, so that's one of the reasons what I do it among many reasons. But this was another example of working collaboratively, interactively in the design and it's quite hard to put it into words actually, is…how affecting it could be? How encouraging? How inspirational…? Yeah I love those opportunities, great to have more	49.27
MC: I have another question related to the motivations; because in another project, different scenario, different people… in Newbold house. I found they came with different motivations to the project but at the end I think some of them kind of embrace the motivations of the collective, but the group dynamic was no so strong and I think in your project the group dynamic came very naturally, what do you think about that? How you felt in terms of yourself coming… maybe because you all came very open-minded and from the start the group was totally open to listen everyone and no one didn't want to listen or…?	50.20
I think fundamentally it's about listening; it's my belief that over the whole existence of humanity, we've been gradually evolving a culture. Whether the actual human brain is actually evolving…? I don't know. Anyway. We actually come from a survival situation where the fundament drive is to survive, and culture is changing and that's not so necessary. So still we've got embedded this extremely competitive, extreme over riding emotional	52.04

Comentario [MC]: Answered before 43.20

Comentario [MC]: Answered before 43.47

unconscious desire to survive. So, basically, that is how we survived, we survived by power and we can either have power collaboratively or individually, but mostly we've come…our experience is that individual power is much easier. And that manifest itself basically arguing, putting down, being negative, disagreeing, finding one's own position and adhering to it. You know, if a group of people come together and everyone is behaving like that nothing is ever going to be achieved. So it has to be agreement or it has to be good quality of listening skills, of collaboration, of inviting those quiet voices, of inclusivity and agreement to not to be a savator. Any group, you know, group dynamics is like a role, someone tries to spoil, or critic. And it's good to be sceptical but only up to a point. When it has to come on board at some point. And especially it happens more in males than in females I think, this kind of dominant macho male nonsense. Until everyone has an awareness of what… like the meta processes like we saw with the cards. Until everyone really in the group has that perception of interacting, then collaboration is going to be difficult. And in places where people are living together is even more fundamental. Of course they're going to have disagreements about what is the best way to do something, to achieve something. So to get everyone on board in a living situation as well as in business, collaborative, creative, what they are all trying to do in Newbold, it is extremely challenging. And just one aim in that little group that we were collaborating there, to look at this loneliness, tackling loneliness. Doing that, as well, in Newbold and everything else. And in terms of a community is bigger. Problems that communities have really are how to get people on board with the same aim. Business try to do their business statement I don't think is really successful in most cases. MC: As you mentioned, I think it's really interesting, ant it would be even more interesting for this thesis, to compare the complexity of this project, tackling loneliness. The complexity was that it entitles lots of different communities, so the difficulty from a researcher perspective is to be really able to understand all these contexts. You can only focus in two-three people and that's all. But in the case of Newbold House the context is mainly the same, because most of the participants are in different levels of engagement related to the organization, but they live together and those personalities are more tangible so it's interesting to see the differences and the commonalities.	56.08
10. How did you feel using the reflective journal? Any feedback?	58.05
I thought it was great. It was really good. I don't know how it could be improved. I liked its visual; I liked everything about it and about doing it. I like the invitation to draw as well MC: Because in this key study the reflective journal worked really well but in Newbold House just one person did it. Well, again I think probably it has to do, maybe with time approaches and also the drawing thing…like I said ten per cent of people like to draw and maybe two or three per cent love it, you know, for majority is scary. So an invitation to draw is an invitation to do something really scary because people feel judged, they judge themselves and their own skills. And I think that tool, like what is the cost-benefit because what is the benefit versus costs I think people tend to do that a lot more these days, not necessarily	58.10

consciously. But like, here's this journal, "what benefit has it to me? They just want something from me"… MC: The feedback I've got from the other key-study was that it was too much… Yeah, that's the other thing, blank pages. It's very clear in education, if you offer a child a blank page, anything, it's less likely to do it that if it has some supportive… like lines, or boxes, or… if they have to write, in a box they are more likely to write more. If you have a blank page and then a series of blank pages is like "wow…." for people who are using that cost-benefit sort of analysis, that's why multiple choices are used in surveys so often! People are essentially, really essentially lazy, what's the least I can do here?	

Concrete facts/ observations	**Impressions & feelings**	**Time**
He seemed really enthusiastic when he said that he begun to draw again as a way to document his work (video maker) and he said that he was doing similar drawings as me.	I felt really fulfilled when he said such a thing, between proud and rewarded; like if something I gave him were given back to me!	
He smiled when he saw the drawings.		
We spent some time talking just about the power of visuals.	He seemed to engage a lot in this topic. I could appreciate his passion for the visual narratives.	
He said that he would love to read my paper about reflective drawings	I was impressed at this point of the interview because I have never imagined that we were about to have such an in-depth conversation (theoretically).	

Impressions:

- Interesting insights related to the relevance of my drawings as a way to communicate complex research using a visual language.
- It is worthy to have a look to the comments on learning, motivations, and environmental conditions to support learning.

Themes:

1. Motivations: relationship between individual and collective motivations
2. Learning process insights
3. Visual narratives and reflective drawings. How the drawings are able to engage with the participants. I believe they animate the visual and kinaesthetic channels to learn and reactivate their memories (critical event recall).

139139139139139

This journal belongs to...



Tell me something about yourself...

1st

I'm originally from Canada but came to Scotland nearly 30 years ago to undertake a PhD in English Literature at Edinburgh University. While there, I was offered the opportunity to teach in the English Dept and in the Centre of Canadian Studies. This work helped me support my family – my wife and I and three children. In 1991 I left the University to teach at The Edinburgh Rudolf Steiner School. Ten years later, I left to become a place education facilitator in schools and a professional storyteller and Story Coach. I support men and women and organisations in the creation and sharing of their stories. I'm passionate about storytelling. It's my spiritual practice. My kids are grown now and flown to Germany, Canada, and Edinburgh. I'm divorced and continue to practice my story coaching work mostly between Scotland and Canada.

Put some music and draw what you feel...

2nd



What does motivate you to work/collaborate in the third sector?

3rd

The power of story to transform and heal is what motivates me — the opportunity to listen in a safe, even sacred space, to a person's story and really listen deeply. I enjoy collaborating to create those safe, sacred spaces where people can bring forth their stories, be transformed by their relationship with the story, re-author it if necessary and experience healing and a greater sense of well-being.

What does frustrate you about sharing practice?

4th

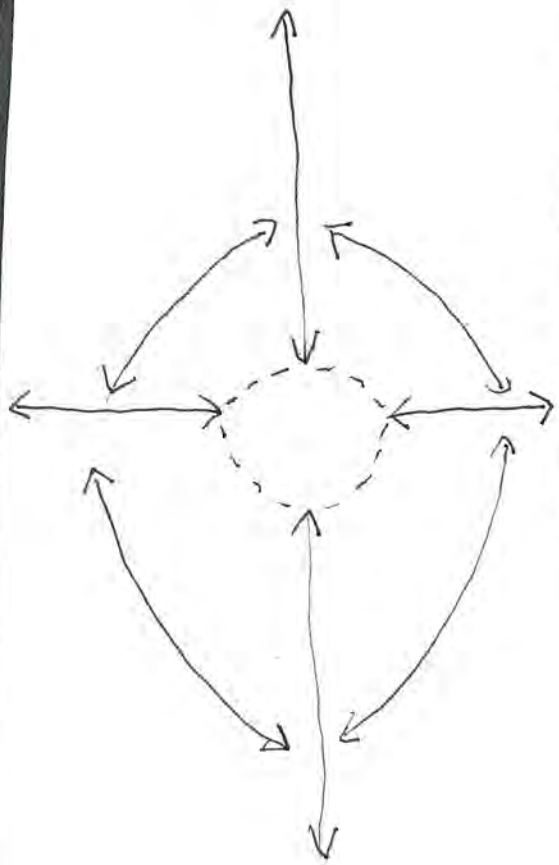
I love sharing my practice but can find it frustrating when people treat it as a "one-off" experience rather than embed it as a practice in their personal or professional life.

Sometimes, professionals treat it as a technique more than a practice. They think that if they attend one workshop they are qualified to practice what's taken me more than 40 yrs to learn (and I'm still learning). Too many are looking for a quick fix. Schools, in particular, sign up for one workshop or a series, then think they've done it and move on to something else "new" rather than practise what they've learned and deepen the practice.

What do you understand by Co-Design?
How do you imagine it might be?

5th

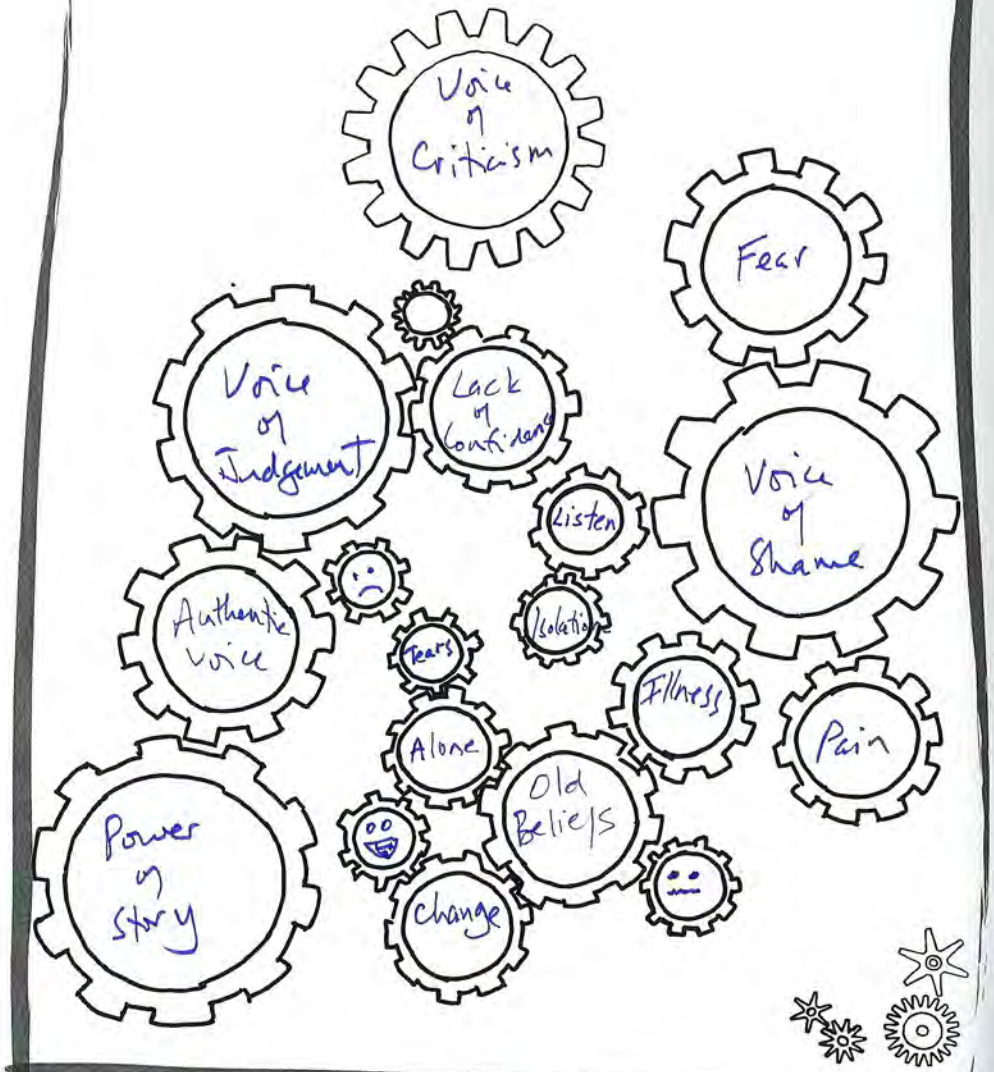
I imagine co-design as an activity during which two or more people connect to share their vision and ideas which might achieve a desired outcome. They will think both "inside and outside the box" in order to co-design tools or processes which can facilitate the desired outcome; yet at the same time they will be flexible enough to allow their collaboration to lead itself to new thinking — it's not only about solutions but about innovative thinking, allowing for prototyping, "failure" and re-thinking + design. Co-design is a collaborative adventure, a deep diving into principles and practice of design and creativity.



Section 1

Fill these gears (drawing) with your thoughts about the common issues that you find in your everyday practice.

7th



Tell a good experience of sharing practice... What happened? What did you shared?

8th

Section 1

Over the past 7 years, I have coached small (4-6) groups of adult men and women in the art of oral storytelling. My approach is both practical and psychological — I offer close observation, feedback and practical skills AND also invite participants to "dive deeply" into their inner storyscapes to meet their inner storyteller and the characters of the stories they wish to tell. This requires me to share a more intuitive approach as well as my knowledge + experience in counselling, group dynamics, and narrative understanding. Working closely like this has always proven rewarding and satisfying way to share good practice and co-design interventions.

Did you use any engagement tools before? What did you do?

9th

I use a variety of engagement tools including circle talk, dialogue, pairs work, group dynamic exercises, journalling, role-play, creative writing, drama, story-sharing + deep listening, visualisations, body work.

How do you feel doing these reflective tasks?

10th

Section 1

I've always enjoyed doing reflective tasks. I feel more engaged and "alive" – I enjoy the intellectual stimulation and creative opportunities that exercises like this offer. I feel more focused and grounded.

Think about a network you are in, what do you feel is your role within it?

11th

Two networks:

Storytelling in Scotland — I've been in this network since late 90s. Over the years, I have developed as a performer and a coach/mentor/trainer. I see my role more as the latter although I want to develop my role as a performer.

uLab Coaching Circle — I joined uLab in 2014 as one of many members worldwide. Using their tools helped me feel part of a community and began my process towards my "emerging self". Joining the Coaching Circle in 2016 has helped me understand better the theory + practice and made me feel as an "elder" with much to offer in the grasp of.

How do you feel about working in collaboration?

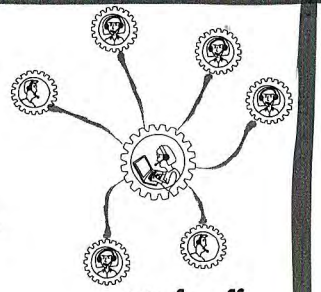
12th

To be honest, I prefer working on my own or, if needs be, as part of a small team. In a team collaboration, I realise I need a high trust + respect level. I need to respect those I work with and feel respected. All too often I can have a tendency to focus on helping the other person do well or defer to them. The challenge is to equalise the responsibility.

Collaboration works well when roles are well-defined yet I also enjoy a degree of flexibility and willingness to be spontaneous and playful.

13th

What do you think are the benefits of sharing practice?



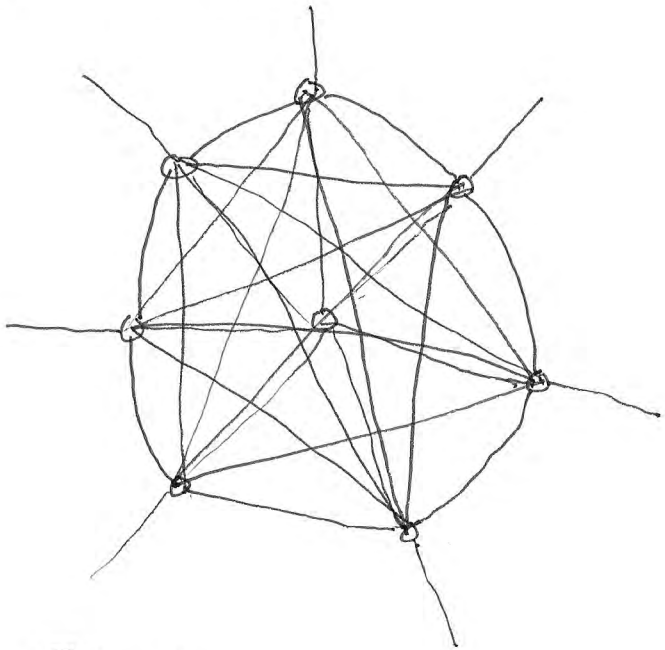
Sharing practice:
- building trust
- creating relationships + community
- sharing knowledge + processes
- creating alliances
- providing learning opportunities
- global outreach
- friendships
- insights into new perspectives, methods, attitudes
- thinking outside of oneself
- accountability + responsibility
- improved practice
- new ideas
- testing ideas
- feedback

14th

Did you learn anything new today? What was it about?

That I like to be in control and can challenged by trust issues. I know I need to have a team to succeed but realise that control and finances are an issue for me. It costs money to hire a team and I need to relinquish control and trust others to get the job done.

Draw whatever first comes to mind when you hear the word co-design.



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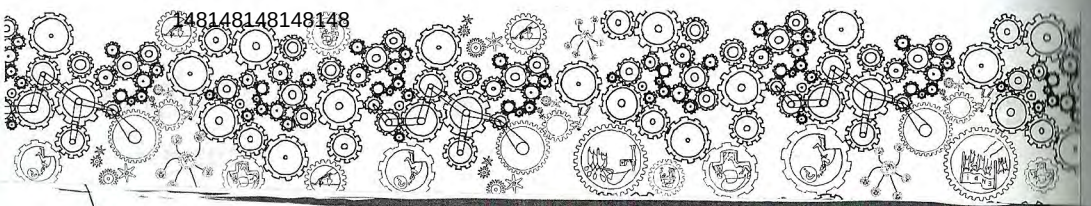
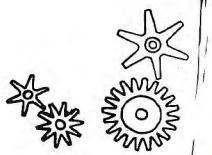
representing the potential of collaboration
rather than a single expression of
the idea — potentiality



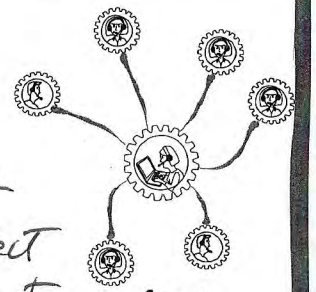






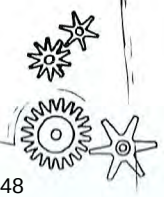
How do you see the project coming along? Any surprising feelings?

Having moved over to Canada in June 2017 for an extended period, I initially felt anxious at being "outside" the project but have asked to be kept in the loop. My anxiety surprised me but so did my desire to remain connected (surprised in a good way) and to do so by committing to these reflections and to being interviewed at a later date.



Tool Review

Section 2



What do you feel is the value of being part of this experience?

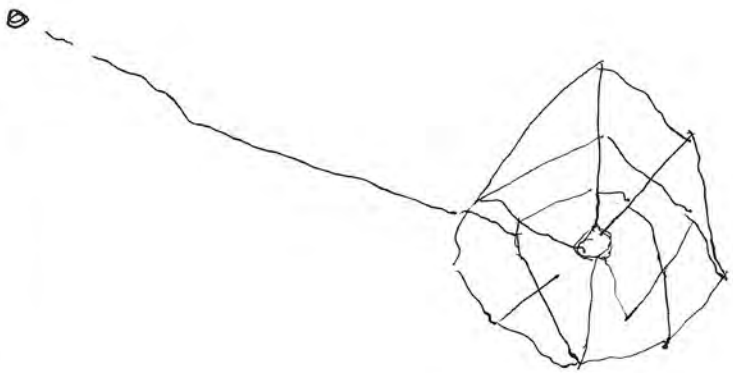
I enjoyed having a tool (journal) where I could record my reflections per the questions asked.



Tool Delivery

I also enjoyed having my input appreciated — made me feel useful to the project. Felt a sense of belonging.

Think about the whole experience with your eyes closed, then draw what you saw and felt.



5.4 CASE STUDY2

5.4.1 Field Reports

CATALYSIS WORKSHOP
Field Report | Project: CS2

Information about CS2

CS2 Theme: The project aimed to collaborate with communities and social enterprises in the co-designing and development of engagement tools that facilitate community engagement for renewal projects. The project comprised a close-nit collaboration with Newbold Trust – a social enterprise committed to sustainability and based in Forres.

Summary
At the beginning of 2017, the trust initiated a transformative process shifting away from an organic and unstructured community to a social enterprise. This internal shift would involve renewal of both its physical assets, and its identity as a social enterprise. The community reflected on their role within the local community and the insight was that, although they have been in Forres for the last 35 years, the community felt isolated from community life in Forres and the Moray area. P1, on behalf of the Newbold community, described to me the need to initiate a long-term community engagement process with the communities living and operating in the area. They wanted to explore in which ways the renewal of their physical assets could become an activator of positive change within the wider communities. Hence they aimed to invite local communities to participate in the renewal of their facilities, as well as in the re-shaping of their identity. Central to this project was the focus on identifying ways/methods where Newbold Trust could engage with local communities and co-develop tools that could support them in developing strategies to initiate a community engagement process for its renewal project.

Following scoping conversations since July to co-develop the proposal, I devised a strategic plan based on my research design. After a six workshops, where walking became the vehicle to engage with several communities, an engagement tool was conceived to capture the insights of the participants of a deliberative walk.

The idea of using a deliberative walk as a method of community engagement emerged during my first visit, where P1 toured me around the property for two hours to better understand the context. At the end of the session, I understood that walking was a key aspect of the renewal process because it was necessary to move around the property to be able to imagine future scenarios and future uses. Thus, I planned a deliberative walk as a catalysis activity for the participants to explore the physical assets aimed for renewal. This has been inspired by the Ehrström's works (2016), who has developed "a participatory process in which the participants, by deliberating in small groups and joining facilitated walks, tackle a complex policy issue that has highly intertwined social and physical dimensions" (Ehrström, 2016: 6). Another influence on this activity can be found back in the 1990s in the Stalker/ Osservatorio Nomade and in the book Walkscapes (Careri, 2001). The facilitated walk aimed to create the space for collective reflection about issues where social and physical dimensions converged. By discussing in small groups, the objective of the co-design process ended up focusing on co-designing a tool that can capture the participants' reflections and insights during the walk. The walk helped us to see things differently.

Aim of Catalysis Workshop: To bring participants together to share their impressions/opinions about the purpose of the co-design project; collectively systematising perspectives and (tacit) knowledge; building common understandings and encourage the setting of a boundary space.

Reasons: To gather data that condense the multiplicity of perspectives and expertise in order to frame the common goal in such a way that self-contained, so participants can focus on key aspects and build in-depth and qualitative dialogues.

Flow of the workshop

Time	Activities	Tools	Type of activity	Aim
15.00	Introduction of the project	Informed Consent Forms (ICF), participants list.	Introductory activity	Introduce the Leapfrog project and my PhD research project; make explicit the purpose of the project; make explicit the benefits for the participants; make explicit that the participants are the experts; raise awareness on informal-mutual learning processes.
15.15	A Deliberative Walk	Tool pack: Brief information about the project, reflective journal, pencil, A4 map of the property, and 9 A5 cards with a picture of each stop of the walk (to capture the participants' reflections during the walk).	Group based activity: one-hour walk facilitated by P1, P10 and myself around nine spots pre-selected from outdoors and indoor of the property.	Get to know each other; build group dynamics; create a friendly and relaxed atmosphere between the participants; contextualise the participants within the physical spaces aimed to be renewed and provide specific information related to the selected spots; learn by stimulating all the senses, activate visual, acoustic and kinaesthetic learning processes; break down internal hierarchies; capture the participants' insights from the walk.
16.15	Coffee break	Drinks	Refreshing	Keep small group conversations
16.30	Reflective session	A1 map, sharpies and post it notes	Group based reflective activity	Invite participants to collectively reflect back on their experience on the previous walk; build common understanding; identify commonalities: values, approaches, motivations and challenges; collect the participants' insights; identify key aspects and redefine/narrow the purpose of the project towards a shared goal
17.30	Wrap-up	Participants will give me their cards back in order to analyse and cluster their insights.	Group based activity	Collect contact details; collect data; keep in touch for the next workshop.

Intended outcomes: To create the space for collective reflection about issues where social and physical dimensions converged; to narrow/redefine the purpose of the project; to start building group dynamics; to gather enriched and qualitative data to inform the designing of the next co-design workshop.

FIELD NOTES

Fieldworker: Mirian Calvo (MC)
4th – 6th September 2017 | Newbold House

Setting: Newbold House, 111 St. Leonard Road, Forres.
The Newbold House is located in a seven-acre property containing a large Victorian house in the outskirts of Forres, a small town in the North of Scotland, on the Moray coast, approximately 25 miles east of Inverness. Here is where Newbold Trust is based. The Newbold community uses the Victorian house as a guesthouse and its physical assets to host a large variety of workshops oriented towards nurturing positive change, such as meditation, yoga or permaculture. They also live in there. This combination of living and working within the same physical space makes this community to have developed tight bonds amongst the members of the community.

The house is hard to find. On my first visit I came walking from the centre of Forres and it took me about 25 minutes. The road runs between residential houses and cottages – some of them very large and old. As I moved away from the village, the vegetation acquired a greater prominence in the landscape. At the main gate, after just passing by the Leanchoil Hospital, I found a small sign saying Newbold House; alongside a stall with a basket full of apples and a small basket to leave the money.



Observation Date: 05/09/17
Observation Time: 15.00-18.00 (3h)

Participants' Bio:
P1: After working for big private companies based in Spain for about 20 years, he studied a Master's in Social Sustainability. Then he enrolled in a volunteering experience in within Newbold community. Then the community offered him to become a staff member. He entered as the marketing and communications manager and since March 2017 he begun to be the managing director. He has been the key partner in developing this co-design project. We together scoped the purpose of the project and defined the proposal. He has been in the community for at least four

years. He has a big bedroom inside the Victorian house, in the first floor of the services and staff area.

P2: She used to live in another community, very close by, but that community dissolved. Then she went to live with her partner in a standard way in a house. At some point she felt that something was missing in her live and decided to join the Newbold community. Now she is the garden manager and has a bunch of volunteers in her charge. She leads them to maintain the orchard producing vegetables, which are the basis of the food diet for the community. She has an emotional relationship with P5. I do not know when she became a member of the community but it seemed to me that she is a veteran.

P3: He grew up in Forres area and left when he was seventeen years old to study Social Anthropology. He was working for some organisations before and decided to come back. Then an opportunity arose within Newbold Trust and came to help the social enterprise. He is currently the marketing and communications manager. He has an emotional relationship with P4. He lives in one of the caravans located behind the Victorian house.

P4: She is French and came to Scotland to study a Master's in Sustainable Rural Development at the University of St. Andrews. After living one year in Edinburgh, she wanted to go back to the countryside and came as a volunteer. She is now the development officer. She has been part of the community for a year.

P9: She is an old lady who runs a pet shop since 1982. She was introduced to me as an influential member of Forres community due to her active engagement in local issues and promoting local public opinion through the use of social media. So she is an outsider from Newbold, with enough prominence in spreading the changes and projects.

P10: He is man between 55-60 years old, I would say, although I do not know certainly. It seems he has been living within Newbold community for many years. At the moment he is the asset and project manager and helped facilitate the deliberative walk today.

P11: She is a wealthy fifty-year-old blonde woman, Co-Chair of Trustees. She is an experienced professional in many areas: qualified teacher; yoga teacher; workshop leader; co-founder of Northern Lights Teachers Conferences; elected council member of the Findhorn Foundation community; ambassador for the Global Ecovillage Network and a representative for the Global Centres Gathering. She shared with me that she travels a lot around the world visiting another eco-villages and has her children studying in the US. She lives in Findhorn. She came with another friend who was quite peculiar. I felt her participation was causing some disruptions in the clustering of the individuals as an inclusive group of people at the beginning of the workshop.

P12: She is a young and lively girl who holds the kitchen management. She was travelling around the world and then she landed in Scotland where she decided to stay. Previously to arrive to Newbold, she was in the kitchen team of several yoga centres. She states to be influenced by Ayurveda, Microbiotics and the natural healing properties of food.

P13: She is a young and shy red hair girl who is volunteering in Newbold house. Lately I discovered that is the P1's partner's daughter.

P14: She is another trustee of Newbold Trust. She is also related to the Findhorn Foundation. She seemed to be a good friend of P11. She told me that she also facilitates workshops related to shamanic practice, or something like that.

Session Objectives: Start building interpersonal connections and group dynamics; identify/enhance personal and group motivations; raise awareness of informal-mutual learning; identifying key aspects and redefine/narrow the purpose of the project towards a shared goal.

Entry statement
I arrived at Newbold House one day before, where I stayed. In this project I spent four of my visits in Forres living with the members of the community. This allowed me to accelerate my immersion as an outsider-insider, following an ethnographic approach. Thence I could navigate through their social life and access certain spheres of privacy – observing their behaviour behind the doors. For me, CS2 has been the most immersive and intense project of all those carried out during this doctorate. The conjunction of several variables/features led to set a favourable context to support the experimentation of an ethnographic approach. These variables are interdependent among themselves. For example, the fact that the community lives and works within the same physical space and such a space is also a guesthouse. Also in the way in which they deliver the services is quite curious. It is not a traditional guesthouse. Here the members of the community mingle with the lodgers to that point in which, if one arrives for the first time will not know who is staff, who is a volunteer or who is a lodger. As a lodger you are invited to take off your shoes at the entrance and provided with a pair of slippers to walk through the indoors of the Victorian house. The food served is vegetarian and most of the ingredients come from their orchard, which follows permaculture principles, a key aspect of their practice which aligns with the core of their values: sustainability, good governance, open spirituality, connect to nature, education, social justice and personal development. After eating, guests help wash the dishes as a way to integrate them into the everyday routines of the house.

When I arrived, I felt welcome. Many of the members already knew about me and the project aroused great curiosity amongst them. We had breakfast, lunch and dinner together. In these situations volunteers or staff members came to me asking about myself and about the project. The morning of the workshop, I remember having breakfast with P2 and P5. P2 disclosed her interest with a series of questions. I answered to her feeling the pressure of being somehow inquired. I was aware that first impressions are many times crucial in gaining people's trust and to awake their motivations.

In the morning I went to the Creative Campus to print the materials and the tools for the workshop. Then I prepared the tool pack: a map of the property, nine A5 cards to write/draw the insights during the walk, ICF and a brief introduction of the project, a pencil and the reflective journal – all nicely packed with a white thread. The A4 map had nine strategically selected spots depicting the deliberative route (see map above). This was agreed upon my previous visit with P1, as well as the information that would be provided on each spot in the activity 1 of the catalysis workshop.

When I came back to Newbold House. P1 showed me the room where the activity 2 would be hosted, a reflective session about the walk experience. The room was spacious but dark. It smelled to dust and old. The walls were painted fern-green, with a wooden cladding up to 1,5 meters from the ground (human scale). With a large window with three arches overlooking the main entrance, right next to P1's office; on the ground floor, with access to the back of the house. It was a ceremonial room with

a large fireplace and a decoration to the taste of the time, with filigree and ornaments inspired in nature. The house was built in 1893 by a British colonel who served in India and made his fortune through trading tea. I distributed twelve chairs drawing a circle with a whiteboard where I stuck the A1 blank map aimed to collect the insights. Then I put on the chairs the tool pack and waited until everything began. I felt nervous. I knew this first workshop was important for keeping the participants motivated and committed. Important also in settling inclusive group dynamics and send the message that this was an open and friendly environment. At the same time it was the first time experimenting with the deliberative walk, an opportunity for me to learn about this tell-technique.

Exist Statement
This workshop drew twelve participants from Newbold Trust, Findhorn Foundation and Forres local community. Walking became the vehicle to engage with participants setting an informal and relaxing atmosphere. This enabled the participants to experience first hand the physical assets, which support the social and educational services that Newbold is currently delivering.

The walk helped familiarise ourselves with the different physical spaces, which would support services aligned with their values. It stimulated our learning about the activities the community was considering and associating those ideas with the spaces we were visiting. This led to contextualise us with the information received and to imagine fluently possible futures. The activity generated an embracing atmosphere for the participants to reflect in-situ and contribute in the focus of the project. The walk helped us to learn in different ways, activating visual and kinaesthetic learning processes. It also broke down the hierarchies that sometimes can be found in traditional environmental conditions such as rounded tables indoors.

After about one hour of deliberative walk facilitated by P1 and P3, we gathered around the A1 blank canvas, in the dark room, where we mapped out our impressions and thoughts. This created a boundary space for sharing multiple perspectives about Newbold. These insights informed the next co-design workshop, hosted at the Creative Campus, in Altyre.

Observational field notes

Concrete facts/observations	Impressions & feelings	Time
Once everything was ready and the room prepared to receive the participants, I breathed and tried to keep calm. People began to arrive little by little and earlier than the appointed time. I welcomed them and invited to provide their personal details on the participants' list. Then I suggested them to spend some time reading the informed consent forms, offering my help with any questions that might arise.	I was nervous. I was also enthusiastic and happy about being able to really have the lead on this project, although I noticed also the pressure of the responsibilities. My position here was as if I were in-between the currents of two seas. On the one side, the pressure from Leapfrog and from the other, the community and individual interests of Newbold. In-between my	15.00

	PhD, my constraints and personal situatedness.	
One of the staff members was the first to arrive. His behaviour was different from the other people. He walked around the room and observed the situation in its whole picture. He observed me, how I was behaving for a short period of time, although enough time for me to get the sense that he was scrutinising me. He was analysing my emotional state. He looked through the window, at the entrance of the sun's rays. He waited there. Then he approached me and, with a soft and calm voice, told me that he was sorry but decided not to participate in the workshop. He left the room even before the appointed time.	I felt bad for losing him. I thought he felt my nervousness. At that precise moment I was, as usually before I start any public activity, re-calibrating my inner-self, adjusting the energies to find the courage and confidence, basis to create a safe and relaxed atmosphere. When setting these conditions, I realised that the facilitator needs to send these implicit and subtle messages to the audience. The projection of such environmental conditions goes from inside to outside and it entails the use of socio-emotional competences such as emotional awareness and regulation of emotions, and empathy and listening. According to Bisquerra (2015), such competences influence in the co-creation of favourable social atmospheres for collective creativity to emerge, and for satisfactory and productive group collaboration. So I lost one participant because I was regulating my emotions. Yet I had another twelve to take care and orchestrate.	
Once everybody signed the ICFs, I introduced the project, the Leapfrog project and the focus of my PhD within this context. I also explained the tool pack and the activity 1, which consisted of one-hour walk with nine spots, marked on the map, and where P1 would share information about the house and the issues that according to the community they observed in relation to each spot. I invited the participants to take their reflective journal and use it during their involvement in the project. I made explicit that the reflective journal was meant to support their personal reflections. I explained its use, divided in four sections	People seemed excited and intrigued about the whole process. They got ready quickly, as they were looking forward to actually go out and walk. During my introduction there were already some laughs. People seemed relaxed and focus on my voice. I felt that most of the	

regarding the stages of the co-design process: preparation to co-design, co-design events, reflecting on lived experience, and reflections on the use of the co-designing tool. People had a quick look at it and a few of them asked questions for clarification. Once all the doubts were solved, I invited them to get their coats and tools and then follow P1 who was about to facilitate the deliberative walk.	participants were experts in keeping themselves calm and relaxed. Most of them were used to meditate regularly and to many other similar activities. I felt comfortable, positive. I was able to interconnect with them and kept their attention.	
We gathered at the entrance with the main road, St. Leonard Road. A stonewall and a sign indicated the visitors they just arrived and needed to enter through the private road. A sinuous line getting lost into the woods of magnificent trees, a quaint scenario. P1 explained that for Newbold house that point was really important. It was the touch point connecting them with the outside world, a physical interaction point. P3 added: "this is the most important place to start because this is where the physical interaction happens between the visitors and the house. What they see and interact with is even before they speak to us, so this point let visitors get a sense of who we are". He said also that they could lose people just for the first impression	In this activity I adopted a participant-observer role, as P1 was facilitating. From this stance I could mingle with the small group of people that naturally emerged from one spot to another. On this point there were many comments. For P1 this spot was dark and not welcoming. For P3 it was absent of a brand identity. These impressions were also connected with the idea that Newbold House was perceived by local communities as an isolated organisation who wanted to live isolated from the public community life in Forres. As P9 wrote on her card: ‘the Newbold mystery’. P4 and P12 said that for them when they reach the gate they already feel at home.	Point 1 15.20
P1 suggested walking to the next point when a car entered the property. We all freed the road. P1 came to me and said: "you have a new participant", smiling. This reminded me that I needed to get another tool pack from the house and give it to the newcomer. We began walking in small groups, relaxed, observing our surroundings and letting us being embraced by the environment. People asked if they needed to write as they go. We nodded. So the participants started writing things.	They seemed enthusiastic and enjoying the activity.	15.25
P10 came to me and explained that they do not own the lodge house at the left side of the gate. He said that was the main problem of that point, as in reality they do not own the touch point. They just have the right to pass	I noticed that my map was not correct; the lodge house was another property.	3.03

through the private road.		
P2, P4, P12 and P13 formed a small women group. They were laughing, exteriorising they joy. P12 said: "it is quite nice this scenery, isn't it? (Laughs). P2: You know I always have this lovely feeling of coming home in this drive. P4: Oh, me too! P12: I know the different flowers I have seen here". Then they talked about their favourite routes to walk around the estate. More laughs!		
Another small men group was formed with P1, P3 and P10. They kept talking about the technical issues of not actually owning the gate. Then P11 and P14, the trustees, joined to this conversation for a while and then, the two ladies and myself got a bit behind the rest. Here P11 said to me: "Oh it is so beautiful. You know what, walking slowly is fantastic. We smiled and I said: "I like walking a lot. I think it is super relaxing. P11: "Also it is creating awareness of this place, raising my consciusness, I can feel it. We usually just drive very quickly, we do not really walk through". Then she turned to the main group and suggested: "we should encourage people to walk through Newbold". The group said: Yeah! P3 said that they are trying to reduce the number of cars for the Harvest Festival, a community engagement that they were about to host at the end of this month and to which I would come as a participant-observer.		
P10 shared that the woods were planted in Victorian times and at that time the rhododendrons were pushed to define the drive. Now the trees looked wild and somewhat abandoned to their fate. He said: "in the spring they are fabulous with colours. The thing is that the rest of the year you feel like you are entering a constricted".		6.34
We reached the second spot: at the parking space, looking at the main façade of Newbold house.		Point 2 15.30 (8.48)
P1 talked about the history of the house.		
In this space the opinions were more diverse. Firstly, the staff members shared their observation about a behaviour patter in which visitors, when they reached this point, were not able to orient themselves due to the confusing signals of the place – difficult to read. For example, the dense and neglected vegetation surrounding was seen as a visual barrier which disorient and hindering people to	There were more laughs in this point. They talked a lot about the sense of the door and what they could do to improve it. Here the participants started imagining what it could be done, how the	

venture into the forest. They also mentioned the absence of signals to enter and found the main door off-putting/unappealing, not welcoming. Conversely, local community members stated that the main door suggested a sense of safety. P9 said: “once you cross it, you can feel secure in a winter and rainy day”. The heritage of the house was commented as well.	space could be renewed in order to create a welcoming sense/feeling.	
We moved towards the next spot: the vegetable garden. For Newbold community the garden was very important, as it was the place where they performed a key interaction with the nature through growing their own ingredients for their food diet. Permaculture as a practice. We stopped at the red triangle-shaped greenhouse. P10 explained that when the house was built, they also built a heating system with brick channels, distributed throughout the garden, to heat it and hence, allowing the growth of exotic fruits. The chimney attached to the north wall was in charge of heating the water. P2 said that spot usually hosted tea gatherings. P1 added that they also run educational workshops related to the garden during summer. Then the participants spent some time writing/drawing on their cards. Here people talked about exploring the educational dimension: lessons, workshops, or an outdoors kitchen.		Point 3 14.58
We continued with our tour and get to the fourth point: the ruined gardener's shelter, at the northeast corner. Apparently that location is the one receiving more sunlight in the estate. The brick wall was used to grow berries. P1 said: "this is my favourite spot of the house because it is a quiet space that could be used for contemplative activities".	I saw P10 taking an apple from the tree. That reminded my childhood when I used to go to my aunt’s countryside and take the apples from her neighbours. Suddenly I felt at home. I took an apple too and smiled to P10.	Point 4 15.40 18.21
To reach the fifth spot, we went through a wooden door camouflaged in the wall. We arrived at a wild natural space with a dome tent, where P5 was living at that time. The imperceptible walls, hidden among the undergrowth. A clearing in the forest. The forest behind, more and more leafy, was no longer part of the estate. It was a municipal forest. A fence with two metal wires, south, separated Newbold from another property. However, the space was big enough to contemplate the possibility to build a small eco-village. Here people agreed that the area was a good location to develop it due to its peripheral location and with secondary access		Point 5 21.48

for staff use. On this regard, people referenced Nigel's dome village, shepherds settlement or building yurts for staff. As I learned later, one of the concerns of the community was the fact of living and working in the same physical space. This seemed to generate frictions in the interpersonal relationships between themselves. One person raised the concern of being far away from the main building, but nobody seconded.		
It began to rain. People did not bother too much. The coats were fastened, the hoods were put on and P11 took out the umbrella. They kept walking and laughing. We reached the sixth spot: a wooden shelter which was a workshop for recycling, keeping the gardening tools, or to dry wood. At that moment was giving us shelter from the rain.	This was found as an area full of possibilities. For me, the place was disconnected with the rest of the property and without identity. Some members were living in a yurt and two caravans scattered around. There was also a detached building, the garage, which as P10 shared it needed a new roof. He thought that such space could be re-proposed for accommodation, workshop etc.	Point 6 22.16
The vegetation, still neglected in that area was found to be again a visual barrier. There was a rhododendron, close to the garage, that the staff members were looking at it as a prominent barrier.	I thought the rhododendron was fantastic I did not share their opinion. It was not about cutting it off. I was aware there are always another design possibilities.	
It stopped raining and the sun came back.	Suddenly a dog came to say hi to us. Some of the staff knew him.	
We moved to the seventh spot: the conservatory, a nineteenth-century magnificent greenhouse rather deteriorated. Some participants stopped to write/draw their impressions. We entered the greenhouse. Here we talked about the need to combine efforts towards the restoration of the greenhouse. At that moment, the building only could be used in summer and for tearoom sort of activities. P1 explained that he had been working on a project to refurbish this building and shared that his aim was to start looking for funding to support the project. He mentioned that the project itself would be really expensive. Thus	People kept organically forming small groups. Walking closer was apparently the only lure to initiate a conversation and the thread of the conversation, the way to tie up the group until we reached the next spot. As a result of this spontaneous group dynamic, I had the chance to mingle with different people who saw me as an equal individual. Walking was breaking down the	Point 7 27.21

to attain the budget through fundraising/national funders, it was an essential requirement to launch a long-term community engagement to study what would be the use of the space and for whom. They self-initiated an idea-generation process and started naming activities that would be hosted there. I heard painting, exhibitions, gigs, Saturday cafe, IT place, etc. They concluded that space was key in achieving their purpose. Suddenly, some of them said in unison: "nurturing positive change". Walking to the eighth spot, we crossed the garden at the south side of the Victorian house. Here P1 explained that they use it to host weddings, workshops or community events.	hierarchies of power between the members of the community, which in this small social enterprise were easy to unpack. Think of, for instance, at the beginning of the workshop P1 and P11 met and initiated what it seemed to me a formal conversation. A conversation framed under the internal conventions and social terms established within this concrete community. They seated down together during my introduction and the rest of the staff members kept some distance from them, even leaving an empty chair between them and the rest (see reflective drawing); or in the way that P2 answered to P11 when she asked about the state of the garden. Here P2 said: “we do permaculture but it is all about designing and that is what we are doing now. [P11]: Ok, so you are envisioning a new space”. She tried to relax the tension. P1 entered: “Yes, exactly. We are talking about connections and how to connect the spaces. I mean that is in the principles of permaculture. [P11]: “Ok, forgive my ignorance. [P2]: So yeah, there is actually practical permaculture design stuff that is being done in the garden”.	
Walking to the eighth spot, we crossed the garden at the south side of the Victorian house. Here P1 explained that they use it to host weddings, workshops or community events.		Point 8 32.05
The participants agreed on the beauty of the scenery. They proposed uses such as meditation, contemplation, camping groups, theatre, reading, yoga and storytelling. The	The eighth stop was another clearing in the forest. Yet here the trees were more leafy and taller.	

thought of building a pedestrian path from the drive to invite people to adventure themselves into the woodlands, and put some benches. Here there were more laughs.	The terrain, stony and mossy, ran down to a fairly large hole. It seemed as if a small meteorite had fallen and left its mark. P14 felt unsecure of being able to go down, so she observed from the heights. I found the place telluric and a bit magic, with a strong bond into the ground. It was quite disconnected, hidden in the middle of the density and darkness.	
From there, we walked back to the Victorian house and went to visit the meditation room (called sanctuary) and the gym/yoga space. The participants seemed to be tired. P10 came to me and asked me if we were having a break. I told him that we could ask the rest of the participants and see what they prefer. We agreed to finish the tour and then we would have a short break. We walked through the main stairs and reached the gym space and the sanctuary. Here the insight was to explore ways to interconnect these spaces and refurbish the gym, as it was too cold for hosting activities in winter. They brought forth different ideas around how to solve the isolation issue. They laughed a lot.		Point 9 40.00
At the end of the walk, we decided to take a break, get a coffee and come back to the room for the reflective session.		break
I decided to make the reflection shorter, as people were feeling tired. I gave them some post it notes and pens. I asked them to spend ten minutes thinking individually about the experience on the walk. While I was talking, everyone was in silence. I asked them to focus on two aspects of their experience. One was around the walk itself, and the second one was about the tools we used during the walk. They asked back many questions for clarification. Steady and slowly the participants became active again. They wrote their thoughts on the post it notes and started sticking them on the map.	They seemed to be lesser enthusiastic about using their brains.	
P11 started sharing their impressions: “I thought the walk was a really good idea and the reasons I am giving are because we saw and spoke to each other about different perspectives. It also was fun to be with you and to understand your ideas both verbally	P11 suggested to film the walk and send around their global network.	

and visually, and critically navigate throughout the space. It sparked a lot of ideas. I also thought that I really liked it because I made me slow down and to observe and to feel the spaces".		
She continued: "the maps gave us a better understanding about the context and the pictures were quite useful because they give you a reference. I think it would be good to repeat this experience a few times, even just with groups when they arrive here for first time, just taken through and show them. So now we got this route, a route that can be repeated. We can ask them what they think and see a wide range of perspectives".		
P1 followed her: "I think this is a useful tool for Newbold. I felt the freedom when people were walking; we were not in this situation, staring at each other. Here is more difficult to express myself. When we were walking, we were talking at the same time freely. I felt it was a good tool to engage with people in a different way and engage with different ideas".		
P14: "I agree. It was so lovely to have the experience and to embody the experience. I think this is the first time that I had a quality time with the staff members. I had a feeling of their spirit and dedication. I cannot experience that without being there. It opened my heart. It was greatly respectful to be invited to walk the land and feel what Gaia would like to happen. I felt the energy of the places. In the garden I felt hospitality".		
P3 said: "I found it very useful from my perspective because it helped me to organise all the million ideas that sometimes comes out while passing by a specific place. For example, when we started in the front drive I was not just thinking about the things that could be done, I also thought why things should be done. It helped me to connect ideas and projects".		
P10 said that it was the first time doing the whole walk and that, in line with P3, helped him to structure his thinking and putting the ideas and projects in connection to each other. It helped them to prioritise the projects. He agreed that the walk was a good method to engage with newcomers. He suggested to do the walk with the Erasmus student groups who stay in.		17.36
P3 added: "the walk actually sparked ideas. P10 and me have been talking about the road gate many times but this is the first time that		

we do it as a community".		
It was the turn for P9. She shared what she imagined on each spot. "I actually like your front door. I think it is powerful and it is protective". Then P10 asked her: "So the walk helped you to identify all these aspects to improve and also to envision some solutions". She nodded.	People laughed about this!	
P3 added: "the most interesting about the tool is that we can get an snapshot about what our costumers think about a concrete space of Newbold".		25.34
P4: "For me was quite useful being in the places and prioritise what we want to do with the space".		
The participants shared their ideas, some of then arose through the walk and another ones were ideas that the walk reminded them. P1 mentioned that the idea behind this project was to find out a method and co-designing a tool that would support a wider community engagement. On this matter p9 said: "I am probably the only one in this room who is truly for the wider community, from Forres. There is a lot of work to do on this." P11 asked P9 if she could expand on that. P9 answered: "People see this as an extension of Findhorn Foundation and although there have been a lot of good things coming from that, in the last few years this has led backwards again and I feel like a lot of recovery needs to be done and it is not going to be easy. People don not trust what they do not know and what they do not understand". P11 asked for clarification: so people feel that this is a sort of weird place connected with the Findhorn Foundation? P9 nodded: " and you are not going to shift that without time and effort". The participants agreed.		32.00
Here I explained that this co-design project was not going to immediately change the perspectives of local people. However, the tool and the walk could provide them with the appropriate tools to re-engage with local communities. Apparently, it was more about re-engaging.		
P10 said: "We need more time but now we have this (referring to the tools). We should make an effort to move it forwards. How could we invite people and do it again and again". P9 added: "In the evenings, maybe over a supper, in a relaxed atmosphere and converse". P11 agreed. P14 said: "yeah and maybe have a bit of music and have tea and	Here the participants were already co-constructing ideas of how to invite people to walk with them. They added layers of thoughts upon the suggestions of another.	

create an inclusive space".		
P3: "People are always going to have their own connotations around this place from what was happened before and trying to change that, it is a difficult thing. But now we can go out and say that we are a new organisation, this is the direction we are thinking to go and we would like you to influence in that. We can bring various communities in and actually say that we want them to contribute into our identity. We think that your idea is valuable".		
Then I wrap up. I did a recap about the insights captured in this calm and relaxed collective reflection. I said: I think the walk is transparent and at the same time, it creates de space for inclusive relationships, so people can feel that they have the opportunity to participate".		
I ended thanking all of them for coming and committed to the project. They gave me their cards with their reflections on the walk and I collected the map with the insights. All this data would be analysed in order to encapsulate the foundations co-constructed today and to inform the designing of the next co-design workshop.		

Impressions

I think the catalysis workshop was quite good. We arrived to a point in which the participants started building another type of relationships. The issue of group dynamics is a very relevant aspect here because most of the participants are members of the Newbold social enterprise. When the project was started there were nine temporary volunteers, eight staff members holding management positions, and P1 as the director. Above all of them, there were four trustees. When I launched the project, there were seventeen members living and working together towards a transition process, from a bohemian way of living to a structured and self-sustainable social enterprise. Working together, in this case, did not mean collaborating. To be such a small organisation, I discovered that it had a huge number of departments. Each staff member in charge of each department tended to work independently and autonomously. In my first interview, P1 explained me that they used a system called Sociocracy to govern the everyday life within the community. The structure of the community lay on three circles: trustees, staff and volunteers. The system consisted of establishing weekly meetings where representatives of each circle were invited to report issues, bring proposals and express their opinion on the agenda items. Then, ideally, everyone as equals would decide and vote. This was the way in which the community developed their policy, rules, values and purposes. For example, the CS2 proposal was through this system and members decided to approve it and hence, committed to it. In this context I could appreciate the emergence of intrapersonal frictions, whose motives had different origin: from coexistence issues to individual wear after absorbing collective responsibilities. What I soon discovered is that within the community there was an ideological split between two groups: those who pushed to turn Newbold into a sustainable and self-sufficient business which also contributed to the benefit of society; and others who resisted the change and longed for the return of activities related to meditation or personal healing.

Themes

Walking was considered the appropriate method to support a long-term community engagement. The walk helped familiarise ourselves with the different physical spaces, which would support services aligned with their values. It stimulated our learning about the activities the community was considering and associating those ideas with the spaces we were visiting. This led to contextualise us with the information received and to imagine fluently possible futures. The activity generated an embracing atmosphere for the participants to reflect in-situ and contribute in the focus of the project. The walk helped us to learn in different ways, activating visual and kinaesthetic learning processes. It also broke down the hierarchies that sometimes can be found in traditional environmental conditions such as rounded tables indoors.

CO-DESIGN 1 WORKSHOP
Field Report | Project: CS2

Information about CS2

CS2 Theme: The project aimed to collaborate with communities and social enterprises in the co-designing and development of engagement tools that facilitate community engagement for renewal projects. The project comprised a close-nit collaboration with Newbold Trust – a social enterprise committed to sustainability and based in Forres.

Summary
At the beginning of 2017, the trust initiated a transformative process shifting away from an organic and unstructured community to a social enterprise. This internal shift would involve renewal of both its physical assets, and its identity as a social enterprise. The community reflected on their role within the local community and the insight was that, although they have been in Forres for the last 35 years, the community felt isolated from community life in Forres and the Moray area. P1, on behalf of the Newbold community, described to me the need to initiate a long-term community engagement process with the communities living and operating in the area. They wanted to explore in which ways the renewal of their physical assets could become an activator of positive change within the wider communities. Hence they aimed to invite local communities to participate in the renewal of their facilities, as well as in the re-shaping of their identity. Central to this project was the focus on identifying ways/methods where Newbold Trust could engage with local communities and co-develop tools that could support them in developing strategies to initiate a community engagement process for its renewal project.

Following scoping conversations since July to co-develop the proposal, I devised a strategic plan based on my research design. After a six workshops, where walking became the vehicle to engage with several communities, an engagement tool was conceived to capture the insights of the participants of a deliberative walk.

The idea of using a deliberative walk as a method of community engagement emerged during my first visit, where P1 toured me around the property for two hours to better understand the context. At the end of the session, I understood that walking was a key aspect of the renewal process because it was necessary to move around the property to be able to imagine future scenarios and future uses. Thus, I planned a deliberative walk as a catalysis activity for the participants to explore the physical assets aimed for renewal. This has been inspired by the Ehrström's works (2016), who has developed "a participatory process in which the participants, by deliberating in small groups and joining facilitated walks, tackle a complex policy issue that has highly intertwined social and physical dimensions" (Ehrström, 2016: 6). Another influence on this activity can be found back in the 1990s in the Stalker/ Osservatorio Nomade and in the book Walkscapes (Careri, 2001). The facilitated walk aimed to create the space for collective reflection about issues where social and physical dimensions converged. By discussing in small groups, the objective of the co-design process ended up focusing on co-designing a tool that can capture the participants' reflections and insights during the walk. The walk helped us to see things differently.

Aim of Co-Design Workshop 1: to collectively reflect upon the walking experience during the catalysis workshop and hence, being able, as a collective, to generate ideas where walking is the method to engage with communities; to co-design and prototype 2-3 tool-concepts to capture the walking reflections.

Reasons: In the previous workshop we clearly identified walking as our method to invite wider local communities to engage in the renewal process of Newbold House. Yet we need to co-designing the strategy of the walk: how is going to be held, is it facilitated, who would facilitated and in what terms, for whom, what information needs to be provided and so on. We also need to co-design a tool to get the insights from the small group conversations and reflections of the participants of the walk.

Flow of the workshop

Time	Activities	Tools	Type of activity	Aim
12.00	Welcome and outline of the workshop	ICFs and information sheets	Relaxed welcoming group activity	Give participants time to acclimatise themselves to the environment; read and sing out the ICFs
12.15	Lunch	Nice food and drinks; A5 intervention cards (21 units);	Relaxed focus group activity	The lunch served at the kitchen space, between the exhibition space and the work studio space. Participants gather their food and come to the studio space, at the tables. While they eat, they have time to watch the intervention cards (A5-cards synthesis of the insights from the catalysis workshop) and talk about them. Aim: to recap about our collective findings from the previous workshop and to help focus the dialogues from the outset.
12.30	Activity 1: Hang-it-up!	A5 intervention cards; string and fold-back clips	Collective reflective activity	Invite participants to collectively re-organised the intervention cards hanging them on a string (from my own analysis on catalysis workshop); to keep the participants' motivations high; encourage inclusive group dynamics; collective decision-process
13.00	Activity 2: Priority building	Post it notes, sharpies, A1 2D-map	Collective reflective activity	Invite participants to reflect back on the re-organisation on the string. Prompt questions: Is it helpful to see the thoughts from the walk in a timeline? It is useful to put the participants' comments in this way/format? Is it another ways in which participants may do it? What did they learn by doing this?
13.30	Tea break			
13.45	Activity 3: Discovering Altyre	A4 booklet: Altyre map, 5 pictures of Altyre, observations sheet; pens	Small group based game.	In small groups of 3/5 people, they are invited to play the game of discovering Altyre walking around. With a map and five pictures, they need to discover the places matching the pictures and annotate them on the map. Once they find each spot, they are invited to write/draw their impressions of each place. When returning, each group deliberate what route they would propose if they had to

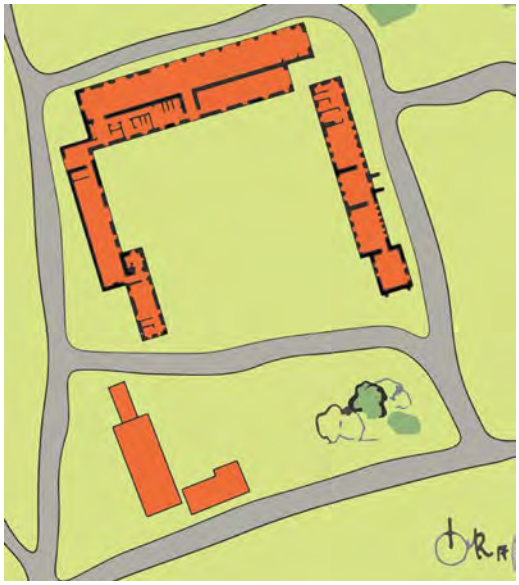
				organise and facilitate the walk in Altyre. The aim is to put the participants (members of Newbold) in the opposite position - being the ones who discover a property through the walk for the first time. This allows them to have the ability to put themselves in the place of their future walkers and thus, grasp the two perspectives of the walk. It seeks to gain a deeper understanding about the relevance of a two-way communication in community engagement. Keep motivations high.
14.30	Tea break			
14.45	Activity 4: Share your thoughts	Post it notes, pens, A1 gear map.	Individual and collective reflection	Share the participants' impressions about their experience in activity 3; build common understanding by listening and empathising with the others experiences; set the conditions for learning; analyse and synthesise insights that will inform their designs in activity 5
15.30	Activity 5: How to harvest a walk?	Co-design material kit (scissors, glue, coloured papers etc.); concept sheets; sharpies	Small group activity: Co-design and prototype	In small groups: to co-design and co-develop 2-3 tool-concepts foregrounding the insights produced through catalysis workshop and this one. The tool will support the collection of the participants' reflections of a walk through Newbold estate. They are encouraged to come up with a tool able to respond to the meta-analysis of the walks done before.
17.00	Tea break			
17.10	Presentations	Post it notes & sharpies; prototypes co-developed in activity 4	Collective activity	To select the proposals to move forward.
17.45	Wrap-up & feedback	Feedback leaflet	Collective reflective activity	To receive feedback and impressions on the project so far!

Intended outcomes: to co-design and prototype 2-3 tool-concepts to capture the participants' insights of a deliberative walk.

FIELD NOTES
Fieldworker: Mirian Calvo (MC)
Setting: Work studio space, Creative Campus, GSA, Altyre Estate, Forres.

The workshop was held at the studio workspace, an open-plan with windows overlooking at a grazing field. The workshop was located in the west wing of the Renaissance container, where there were four large tables. I arrived early in the morning to print the materials and tools. The weather was changing and there was a forecast of rain. So I decided to redesign activity 3: Discovering Altyre. At first, I

designed the discovery game to be held just in outdoors. Due to the possibility of rain, I changed the route adding two pictures of interior spaces. Then, I put all the material on one of the tables and distributed sharpies and the ICFs in the other three tables – where the participants would sit forming groups of three/five people. When R1 arrived, he helped me to place the string for activity 1 and the A1 maps on the opposite wall. The catering arrived and R1 distributed the food nicely on the table, at the kitchen. We were ready to begin.



Observation Date: 11/09/17
Observation Time: 12.00-18.00 (6h)

Participants' Bio:
P1: After working for big private companies based in Spain for about 20 years, he studied a Master's in Social Sustainability. Then he enrolled in a volunteering experience in within Newbold community. Then the community offered him to become a staff member. He entered as the marketing and communications manager and since March 2017 he begun to be the managing director. He has been the key partner in developing this co-design project. We together scoped the purpose of the project and defined the proposal. He has been in the community for at least four years. He has a big bedroom inside the Victorian house, in the first floor of the services and staff area.

P2: She used to live in another community, very close by, but that community dissolved. Then she went to live with her partner in a standard way in a house. At some point she felt that something was missing in her live and decided to join the Newbold community. Now she is the garden manager and has a bunch of volunteers in her charge. She leads them to maintain the orchard producing vegetables, which are the basis of the food diet for the community. She has an emotional relationship with P5. I do not know when she became a member of the community but it seemed to me that she is a veteran.

P3: He grew up in Forres area and left when he was seventeen years old to study Social Anthropology. He was working for some organisations before and decided to come back. Then an opportunity arose within Newbold Trust and came to help the social enterprise. He is currently the marketing and communications manager. He has an emotional relationship with P4. He lives in one of the caravans located behind the Victorian house.

P4: She is French and came to Scotland to study a Master's in Sustainable Rural Development at the University of St. Andrews. After living one year in Edinburgh, she wanted to go back to the countryside and came as a volunteer. She is now the development officer. She has been part of the community for a year.

P5: He is a man with long blond hair and a very white complexion who could be 43-45 years old. The hair always has it collected in a ponytail. He is a very calm man who speaks very slowly, and who seems to reflect on what he is going to say and what he is listening to. He is also a person who likes to do things his way, likes that freedom to decide, and does not like it so much that they suggest how to do it. I think it's hard for him to get out of the dynamics that motivate him, maybe because of insecurity. He is in a relationship with P2.

P6: He is a Co-Chair of the trustees. He is from Canada and used to be a well-know psychiatrist, now he is retired and lives in Findhorn village and has a new partner. He is a mentor and Psychotherapist locally, and is the founder and director of a successful Care Home company (Mead Medical Services Ltd.) in Scotland. He seems to be a very smart person, open to learn from the unknown.

P10: He is man between 55-60 years old, I would say, although I do not know certainly. It seems he has been living within Newbold community for many years. At the moment he is the asset and project manager and helped facilitate the deliberative walk today.

P12: She is a young and lively girl who holds the kitchen management. She was travelling around the world and then she landed in Scotland where she decided to stay. Previously to arrive to Newbold, she was in the kitchen team of several yoga centres. She states to be influenced by Ayurveda, Microbiotics and the natural healing properties of food.

P15: He is a cheerful old man with glasses and ruffled hair. He came invited by P6 who seems to be a good friend. Lately I knew that P15 is also the neighbour of one of the administrative working at the GSA in Forres.

P16: He is a French young man who is volunteering in Newbold house. He has been living there for about a year and he works mainly in the garden, with P2. He seems a cheerful and kind person. It seemed to me that he could bring joy where he goes.

Session Objectives: To facilitate the co-design workshop; set the environmental conditions for supporting the emergence of a boundary space, share personal perspectives, and build common understandings; build trust and respect amongst participants; spark the idea-generation of a tool to use along with the walk to support their long-term community engagement. To identify what people learn and how do they learn.

Entry statement
Together we will spend the day developing a series of activities aimed at sparking ideas about tools that can be used in a deliberative walk. The aim of this workshop is to collectively reflect upon the walking experience during the previous workshop and hence, being able, as a collective, to co-design ideas where walking is the way to engage with communities. Then, the participants will go through a process of idea-generation to come up with a tool that will help them capture the informal conversations of their walks. We have everything ready. I am feeling happy and eager to beginning.

Exist Statement

The workshop finished without a clear idea-generation tool for capturing the walkers' observations and hence closing the cycle of engagement. We discussed the concepts and decided to focus on a walk tided into the renewal purpose: envisioning the renewal assets of Newbold House. I felt the workshop was almost perfect. The participants enjoyed a lot and we produced momentum towards the design of a method to engage communities. Yet I think that in activity 5 (idea-generation) the participants deviated from the focus of attention. They were requested to focus on designing a tool to be used during the walks and that allowed them to acquire / capitalize, in a systematic and tangible way, the informal conversations that the walk triggers/affords. Instead, they concentrated their efforts on the joint design of the walk itself: on designing the appropriate route, discussing whether the walk should be facilitated or self-initiated, if it should be a game like the one proposed in activity 3, and they also debated about what the goal of the walk should be. Some focused on a route without facilitation. In each spot, they proposed the placement of signs indicating what people were supposed to do in each place. Others proposed a tour, also without facilitation, which was the adaptation of a board game with a sequence of linear squares and a die. The visitors would throw the dice and, according to the number that they would play, they would go to one place or another. The last group also proposed a route. It aimed to discover the sensations that visitors perceived in each place of their route. I was exhausted at the end. I felt happy but I knew that I needed to organise a small session soon to be able to crystallise the momentum of today.

Observational field notes

Concrete facts/observations	**Impressions & feelings**	**Time**
This time ten participants drawn from Newbold Trust (trustees, staff members and volunteers) turned up for a fully creative day. We began with lunch and an opportunity to analyse the data collected during the first deliberative walk. To do this, during the week I had analysed the data from the catalysis workshop and I had produced a series of A5-cards featuring pictures of the walk and the insights gathered from the original participants' as they walked. I had organised the insights into what I interpreted as short-term, medium-term and long-term aspirations. As a method of engaging, the group with the insights and to shape their thinking about what was valuable to them in terms of renewal, I invited them to re-arrange the cards into their own order of importance. Using string hanging from side to side of the room, they began to hang the cards organising them according to their collective criteria, shaping a timeline of interventions based on the values of the group. This helped them to consider what	This activity sought to break with the hierarchical dynamics that the participants unconsciously dragged to the workshop. An influence that, in my view, would not allow all members to feel free to behave without thinking twice if they should agree with the ideas of a superior. The aspiration cards and the string, combined, persuaded the participants to interact with them, reflect and comment with those next to them – emerging informal conversations in a relaxed context, eating and chatting. Almost like a game, they got up and formed circles where they held conversations aimed at reaching some consensus on each card. They hung the cards on the string. They roared with laughter. They were enjoying and I could	12.00 A1

‘type’ exchange they were looking for in engagement and the methods they might need to use to gather, interpret and act on information gathered during the exchange.	notice their enthusiasm gaining momentum.	
When we finished, we reflected on the activity and on the resulted timeline during activity 2: priority building.		12.30 A2
P3 begun sharing his thoughts on the activity: "things that were in long-term I put into short-term based on the resources we already have, in terms of the infrastructure and the people we have. So some long-term actually moved to a short-term, for instance, the renovation of the conservatory. My view is looking at three years onwards, looking at developing new buildings and infrastructures. A lot of this is about managing the space we have: managing the drive way or managing the outdoor space. And a lot of long-term aspirations seemed to be moved to a medium-term. What we need is ways in which to start looking at some of these working with more communities. For instance, find an organisation that may run theatre, so we could develop a joint project where they can use our space".	People were happy and relaxed. You could feel it by observing how they sat, listening to them laughing and in their mutual understanding during the conversations.	Audio 1
We realised that some medium-term and long-term interventions were located at the beginning of the thread, whereas some short-term interventions were at the end.	Here I called for their attention of keeping these insights and use them to inform the co-development of their tool. I also said that they were the experts in this project, encouraging them to participate in the sharing of their perspectives.	
P3 said: “Once you build an accommodation for artists and residency, this opens another possibilities about what the rest of these plans would be. So by investing in something now, you are actually opening new doors about how do you develop, rather than reflecting back on how you have developed”.	During this conversation, we realised that the walk create a holistic view because it is able to interconnect small projects and cluster them into a robust set of units.	3.00
P1: “One of our problems is that we do not have enough space for guests, so more guests means more money. At the same time, we have a problem because we know that it is very difficult to live and work together in the same space and this is something that is happening for years, years and years, that is: how are we tackling this problem. So, for me this (referring to a card) we should do it right		

now".		
P12 added: "We all know that the accommodation problem has to be prioritised because we cannot do anything else unless we are stable in our living".	I invited another participants to share their thoughts.	5.17
P5: "If we prioritise the accommodations, we still need to do the whole review of the whole property to say how do we want to use the land here. We need to agree as a community. Ok, this is the ground plan, this is how we want to use these spaces and then we can actually start building". He took one of the cards and added: "permaculture design projects which look at the whole land. This could be our priority but always pulls down".		
P6 asked what the card said. P5 red the overall card, which synthesised the need to explore ways to redefine and differentiate through design the different identities of each spot, trying to come up with a joint plan which defines the character and identity of each of the spaces explored through the walk. P5 added: "It is a confirmation. It is a design process and a confirmation of, ok that is going to be the outside accommodation. Once we validate that space we can say, right, let's detail it, design it and actually get to groups to building it, finding the funds and building it. For me this is something to really dedicate the time to get nailed down".	Here people were having an in-depth dialogue. Their facial expressions tensed trying to capture and elaborate upon listening carefully to what people was saying and making connections with their thoughts. The looks focused on the person who was now speaking.	7.16
P6 pointed out: "when I am looking at this, I am thinking in the concept of low-hanging fruit". People laughed. He smiled and continued: "there are a lot of things we can do to inspire and draw people in that they do not tae a lot of money and do not drain our energy. I think it is very important for me as a trustee, to look at human sustainability. What can we do in this starting point? And yes, we can have a vision and also do the easiest things first, those ones that really help us to sustain ourselves. We are always at the edge financially. I think we should do the easiest things first, things that inspire us as individuals of the community of Newbold Trust, as well as inspire another people who come and want to contribute".		8.54
At this point I asked them to get some notes and write their priority aspirations. Then stick them on the map – with two		10.18

lines depicting a cross. Each line represented a dimension: quick-long and easy-difficult, drawing four squares where to place their priorities. This task aimed to help them re-organise their thinking; to distil and processed as a collective.		
P15 added: "I have not seen anything about communicating what we are doing to the public. All the projects that I have seen, they seem to be focused on the renewal of Newbold without local communities known". P5 said on that: "The nearest one I have seen here is the interventions oriented to provide a better welcoming with interpretative information about what we do". P15: "right!" P3 said too: "I think I can answer that. Once we started with this project, my understanding was that this is about developing a project with a focus on the infrastructure of the house, it seemed to be orientated around the physical space". P15 said: "I am glad that it is not omitted" and he laughed. People laughed with him.	Here I noticed, again, this behavioural pattern of the trustees, which with the best intentions, inquired the staff members about how they do what they do. This type of interaction is similar to parents asking to their children how they did such and such. The question seeks to better understand the context of the project, but in the way the question is framed/articulated it implies a value judgment and a validation (or not) of the answer. This highlighted the P15's position of power over the rest. A similar moment happened in the catalysis workshop with P2 and P14.	11.07
I tried to redistribute the power keeping my voice calm but at the same with determination: "One of the things that we identified by collectively doing the walk was that the walk itself is the method to engage with another communities and tell them what we are doing, so it is the walk itself the engagement. What we are trying to do here is to focus on how can we support the walk. Who is going to be involved in your long-term community engagement and how to tell it is something that you will need to develop aside this project".		12.40
I explicitly made this observation because I noted some rambling around what was the focus of this project. I felt they were not clear about it. P6 replayed: "I thought you were about to solve all our problems" and we all laughed. He wanted to help in reducing frictions. I answered back: "hopefully". We laughed more.		
It was now P10 who spoke: "The idea was to then as this process is going on, continue to do these walks with people from the outside community". The staff members nodded. P15 added: "Excellent".	All this was about building mutual understanding. Yet it was difficult to turn this pattern around.	
I invited them again to take the post it		

notes, write their priorities and stick on the map.		
Once all the participants put their post it notes, we all looked at the map. P6 reflected back and said: “It seems a bit chaotic to me”. P10 said: “Maybe we need to add some sort of measurement, that could be time and another one could be money”. P3 mentioned that if they focus only in the easy-quick interventions, by the time they accomplish all of them, the long-difficult projects may get lost down on the priority list. He added: “You can technically use the same system and you can just add colour coded post it notes. In that way we could visualise the priorities. So we can process all the infomation”.		15.01
This task unveiled a key insight: the need to prioritising the interventions. Certain interventions seemed to the group to be more valuable for them as they embraced their collective values, for instance, the renewal of the conservatory, which located in the square long-difficult.		
P12 said: “With the long-term projects there is an element that needs to happen now, which are talking about the conservatory or, you know, accommodation. Yes, cannot build them now, we do not have the money, but unless we prioritise them”. P10 mentioned that designing was a step on the project and that needed to be prioritised. P3 said that those projects needed to be started from nothing. There were also some laughs here.		
Here I realised that it could also possible to explore not just a tool that helps to capture the people’s insights on the walk, it was plausible to develop a tool that help them to analyse those insights. I said it and then, invited them to keep these thoughts in their minds for activity 5.		
P1 suggested that the measurement and the priorities should be aligned with their purpose, thus with their values. They all nodded. We agreed to finish here, take a short break and come back to do activity 3.		
In activity 3 I aimed to create the conditions to put participants into the shoes of the people that they would ultimately involve in their deliberative walks, once this project had finished. In		13.45 A3

groups of three people, I invited them to play a game: Discovering Altyre. I gave them a booklet comprising a map of the campus, another sheet containing five pictures of the indoors and outdoors, and a third sheet with blank space to write / draw their insights. So, I sent them off on a walk of discovery around the campus grounds and buildings. They needed to discover the places matching the pictures and annotate them on the map, then write/draw their impressions of each place. P3, P4 and P12 were the first group to leave. Then, P2, P5 and P16. P10 decided to do it alone and P1, P6 and P15 were lagging behind. R1, who was documenting the workshop, went out to take some pictures. I followed him to observe from the distance. I saw them having fun, smiling and laughing. It was windy and cold. They seemed not noticing it. P3, P4 and P12 unconsciously realised that they were not able to write on the sheets, so they used their backs as an improvised support to write their thoughts. I found it cute. P2, P5 and P16 walked the surroundings laughing. P1, P6 and P15 came to me. They shared with me their feelings so far of the workshop. P6 was surprised about the activities and confessed to be intrigued about the fact that he had never experience a process like this one. He said that his thinking process was structured and linear. He found himself trying to figure it out how this chaotic process was enabling him to see things differently.		
When returning, in the same groups they deliberated what route they would propose if they had to facilitate this walk. This allowed them to have the ability to put themselves in the place of their future walkers and thus, grasp the two perspectives of the walk. This led to gaining a deeper understanding about the relevance of a two-way communication and reflecting on the planning of their walk, and keeping motivations high.		
After a break we gathered to share experiences on the walk and identifying opportunities where a tool could be imagined and help them structure and organise the walks.		14.45 A4
An interesting insight was the importance		Audio

of somehow tailoring and planning the route of the walk into the purpose of the engagement. P3 commented on this: 'In general my experience (learning) was that the flow of the walk needs to be tied into how someone who does not know about this place may interact with it and how they feel'. He added: "The person who first comes to this building may engage with it, because they really going to come in either of the drive ways and their interaction, actually, the same as we did our walk, starts with the first time they see a building they want and it is how welcoming that is".		2
On this, P4 said: "My experience was more like feeling a bit lost and needing of signs and directions. What is this building, how do we get there". P15 added: "I got lost looking for the pictures. Am I getting right? Is this really the place? This took my focus away from other aspects". And then P3: "I think that it is an important point. The reason why we are doing this is how to interact with the space. That would be also related within the experiences. This is what I felt when I came cycling down, I was not actually thinking 'Wow, look at this amazing building. I was literally thinking where I meant to go, where I am going to leave my bike".		1.56
Then it was the turn of the next group to share their impressions. P6 shared another thought: "As a tool, walking around the fields stimulated emotional responses which I paid attention too. I started in this room and I was kind of dreaming my way around this. I was not too much worry about the buildings. It is more about qualities what I got. Looking at that as a way to imaging the development of Newbold, special relationships and things we are thinking to do with the space, I think that, if I say this is Newbold, this is my place and I am thinking how I might develop it, I sort of paying attention to that. That was coming up to me: the qualities and these feelings. That is kind of a functional analysis I guess (laughs) of what happened to me through going around and how can this be useful possibly in making decisions".		
P15: "Another element for me was feeling quite excited with everything I saw. It was		5.00

imagining what it could be. There is space for creativity everywhere". P6 added: "and that ties up with the qualities of each space I saw as well" P15 nodded too. P6 continued: "Is it a quality of groundedness or a quality of spaciousness? I do not know. It is kind of ramdom". Here I reinfoced the valuable contribution they wer doing sharing of this and invited another group to talk. P10: "I have a slightly different perspective because I have been watching the process of the campus development. I think it is interesting, similar to when we were using the tool in Newbold, we were imaging how the space could be transformed with the narrative. So this is going to be Versaille and this is going to represent French power. So how do we develop that thing and how do we tell the story right from the entry gate. It is really the narrative, the story that we want to tell to people".		
P10: “Today what I really enjoyed was finally finding that it is not about power, it is more about clarity. I came into this corner (pointing out on the map) and then I felt from this corner I could get a sense of the whole place, with the relationships between the buildings and rest. Then I visited the buildings that are not developed and got the sense that this is an unfinished project".		8.20
P1: “"I was thinking more about connections, as Newbold this place is in the middle of nowhere, so I thought how this campus connects with Forres, how is connected to Newbold and how can you create those connections when you are so isolated. This goes beyond the physical space. We have similar challenges and it would be interesting to work together".		
Then, the turn for the last group. P2 began: "I was excited about discovering the buildings, feeling like a child. So just having the tour, it is something that becomes connected with the land and the place. I felt like a bond walking and connecting with the land. Another thing that I thought is about seeing different perspectives triggered me to go further and see what was behind". P5 added: “For me the whole process was liberating”. He seemed excited. He continued: “The overall thing that came to me was the		14.28

importance of re-visiting and remaining connected and regularly walking that walk and being in touch with things because then things start to be developed in ideas and get more grounded. I think it is a great tool (walking) but it needs to be repeated".		
P5 commented: "Here there is a lot of great light and space and openness and I think that in our plans I would like to see try to maximise that because we are surrounded by close and there is a beauty on that but more light and space because it feels like breathing. That is what I took from my walk".		
Then we reached a point in which the participants naturally began to imagine things in Newbold. They were ready to co-designing. Here P3 said that the two experiences were unique and that maybe it would be good idea to explore a free walk. P2 talked about installing an interactive map in Newbold in which people could mark where they came from and so map out their connections.		15.20
Then they started thinking about the tool that would capture people's reflections. P10 questioned if the tool is something that one carries out throughout the walk or it is something that it could be embedded in the walk, in the physical space. P6 mentioned that the walk was a liberating experience and brought him to dream. At that point there was a momentum to initiate the next activity, the idea-generation. So following this discussion, we began to generate some initial ideas for how we might engage people on a walk, exchange and capture information.		
After a short break, the participants collected materials such as glue, scissors, icons, pictures from Newbold and cardboards of different colours. Then, they sit down around the three big tables and began to work in small groups. Firstly, they had a dialogue around what it would be the focus. The first group focused on pragmatic aspects such as how to build a narrative around the walk, which conveyed the idea of welcoming. The second group was inspired by the idea of identifying potential uses of the places explored in the catalysis workshop. The third, on the contrary, aimed to structure a walk capable of amplifying emotions. I		15.30 A5

passed by each table to see how they were working and if they needed some guidance. There were a lot of laughs during this activity. They were having fun building their portotypes. At the end, we co-developed three potential routes within Newbold House: the first concept explored how to embed the tools within the space; the second concept explored the consequences of having a free tour without facilitation; and the third idea explored how the tools might be able to capture the walkers' feelings engaging with the several spaces. Yet, the workshop finished without a clear idea-generation tool for capturing the walkers' observations and hence closing the cycle of engagement. They presented their concepts and we agreed on focusing on a facilitated walk tided into the renewal purpose: envisioning the renewal assets of Newbold House.		
After that, I thanked them for such a big and fun quality time. I asked them to spend some time answering the leaflet feedback, but they were tired, probably exhausted, as me, so I did not insist on that. They asked me if I wanted to go back to Newbold with them, where I was staying. But I needed to re-organise the studio space, so they left.		
R1 and me documented all the concepts and gathered all the data. We also evaluated the workshop. I shared with him my feelings: "the workshop finished without a clear idea-generation tool for capturing the walkers' observations and hence closing the cycle of engagement". He said that I could try to organise a fast idea-generation session during these days that I was with them in Newbold house. That would help crystallise the creative momentum stem from today's workshop.		

Impressions

Themes

CO-DESIGN WORKSHOP 2
Field Report | Project: CS2

Information about CS2

CS2 Theme: The project aimed to collaborate with communities and social enterprises in the co-designing and development of engagement tools that facilitate community engagement for renewal projects. The project comprised a close-nit collaboration with Newbold Trust – a social enterprise committed to sustainability and based in Forres.

Summary
At the beginning of 2017, the trust initiated a transformative process shifting away from an organic and unstructured community to a social enterprise. This internal shift would involve renewal of both its physical assets, and its identity as a social enterprise. The community reflected on their role within the local community and the insight was that, although they have been in Forres for the last 35 years, the community felt isolated from community life in Forres and the Moray area. P1, on behalf of the Newbold community, described to me the need to initiate a long-term community engagement process with the communities living and operating in the area. They wanted to explore in which ways the renewal of their physical assets could become an activator of positive change within the wider communities. Hence they aimed to invite local communities to participate in the renewal of their facilities, as well as in the re-shaping of their identity. Central to this project was the focus on identifying ways/methods where Newbold Trust could engage with local communities and co-develop tools that could support them in developing strategies to initiate a community engagement process for its renewal project.

Following scoping conversations since July to co-develop the proposal, I devised a strategic plan based on my research design. After a six workshops, where walking became the vehicle to engage with several communities, an engagement tool was conceived to capture the insights of the participants of a deliberative walk.

The idea of using a deliberative walk as a method of community engagement emerged during my first visit, where P1 toured me around the property for two hours to better understand the context. At the end of the session, I understood that walking was a key aspect of the renewal process because it was necessary to move around the property to be able to imagine future scenarios and future uses. Thus, I planned a deliberative walk as a catalysis activity for the participants to explore the physical assets aimed for renewal. This has been inspired by the Ehrström's works (2016), who has developed "a participatory process in which the participants, by deliberating in small groups and joining facilitated walks, tackle a complex policy issue that has highly intertwined social and physical dimensions" (Ehrström, 2016: 6). Another influence on this activity can be found back in the 1990s in the Stalker/ Osservatorio Nomade and in the book Walkscapes (Careri, 2001). The facilitated walk aimed to create the space for collective reflection about issues where social and physical dimensions converged. By discussing in small groups, the objective of the co-design process ended up focusing on co-designing a tool that can capture the participants' reflections and insights during the walk. The walk helped us to see things differently.

Aim of Co-Design Workshop 2: To create the boundary space for learning from the test. To reflect back on the students' walk experience and produce deeper understanding about how the could be enhanced. Review, analyse, iterate and re-design the first prototype.

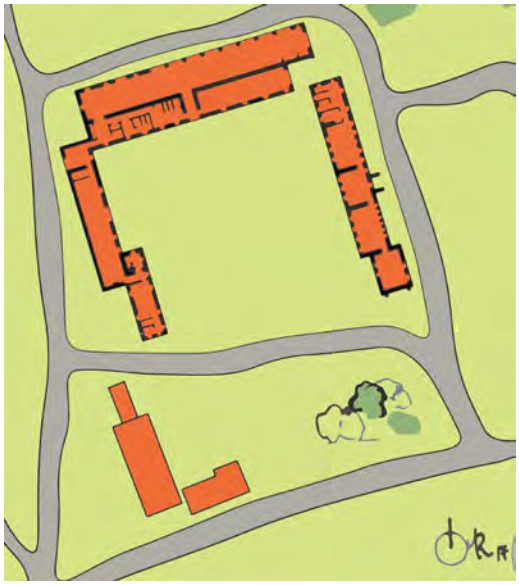
Reasons: Keep improving the tool in order to be able to deliver a tool which is able to support them in their community engagement.

Flow of the workshop

Time	Activities	Tools	Type of activity	Aim
10.00	Welcome and outline of the workshop	ICFs	Relaxed welcoming group activity	Give participants time to acclimatise themselves to the environment; read and sing out the ICFs
10.15	Activity 1: Reflective session on the test: the students' walk	Postcard prototype 1 (used on the test) and another iterations I developed for the workshop with the intention of sparking their creative thinking.	Collective reflection	To create the boundary space for learning from the test. To reflect back on the students' walk experience and produce deeper understanding about how the could be enhanced. A reflective conversation about the shape of the tool, its usability and in what ways we could improve it.
10.45	Break			
11.00	Activity 2: Iteration/idea-generation	Co-design kit: scissors, glue, pictures of Newbold, colourful cardboards	Small group activity	To re-design and iterate the first prototype; co-develop improved versions on the tool.
12.00	Break			
12.15	Presentations	Prototypes co-developed for activity 2.	Collective activity	To reach agreement on which version further design and test again at the Harvest Festival.
12.45	Wrap-up and goodbye!			

Intended outcomes: To re-design and iterate the first prototype, co-develop improved versions on the tool.

FIELD NOTES
Fieldworker: Mirian Calvo (MC)
Setting: At the Pont Cottage, Creative Campus, GSA, Altyre Estate, Forres.
The workshop was held at the Pont Cottage, an old building detached to the main building at the southwest. The cottage has several rooms and a kitchen. This time we used a room with a big table and with a window overlooking at the riverside, close to the kitchen. I arrived early in the morning to print the materials and tools. I brought the materials to the cottage and prepared the coffee and biscuits in the kitchen. That day was sunny and I was feeling a bit nervous.



Observation Date: 19/09/17
Observation Time: 10.00-13.00 (3h)

Participants' Bio:
P1: After working for big private companies based in Spain for about 20 years, he studied a Master's in Social Sustainability. Then he enrolled in a volunteering experience in within Newbold community. Then the community offered him to become a staff member. He entered as the marketing and communications manager and since March 2017 he begun to be the managing director. He has been the key partner in developing this co-design project. We together scoped the purpose of the project and defined the proposal. He has been in the community for at least four years. He has a big bedroom inside the Victorian house, in the first floor of the services and staff area.

P2: She used to live in another community, very close by, but that community dissolved. Then she went to live with her partner in a standard way in a house. At some point she felt that something was missing in her live and decided to join the Newbold community. Now she is the garden manager and has a bunch of volunteers in her charge. She leads them to maintain the orchard producing vegetables, which are the basis of the food diet for the community. She has an emotional relationship with P5. I do not know when she became a member of the community but it seemed to me that she is a veteran.

P4: She is French and came to Scotland to study a Master's in Sustainable Rural Development at the University of St. Andrews. After living one year in Edinburgh, she wanted to go back to the countryside and came as a volunteer. She is now the development officer. She has been part of the community for a year.

P5: He is a man with long blond hair and a very white complexion who could be 43-45 years old. The hair always has it collected in a ponytail. He is a very calm man who speaks very slowly, and who seems to reflect on what he is going to say and what he is listening to. He is also a person who likes to do things his way, likes that freedom to decide, and does not like it so much that they suggest how to do it. I think it's hard for him to get out of the dynamics that motivate him, maybe because of insecurity. He is in a relationship with P2.

P6: He is a Co-Chair of the trustees. He is from Canada and used to be a well-know psychiatrist, now he is retired and lives in Findhorn village and has a new partner. He

is a mentor and Psychotherapist locally, and is the founder and director of a successful Care Home company (Mead Medical Services Ltd.) in Scotland. He seems to be a very smart person, open to learn from the unknown.

P7: He is a volunteer in Newbold house. After working in engineering consultancies, he decided to re-direct his career path and came last summer to spend three months as a volunteer. This summer he also enrolled as a volunteer. He will leave at the beginning of October. He is the fist time getting involved in the project.

P10: He is man between 55-60 years old, I would say, although I do not know certainly. It seems he has been living within Newbold community for many years. At the moment he is the asset and project manager and helped facilitate the deliberative walk today.

P12: She is a young and lively girl who holds the kitchen management. She was travelling around the world and then she landed in Scotland where she decided to stay. Previously to arrive to Newbold, she was in the kitchen team of several yoga centres. She states to be influenced by Ayurveda, Microbiotics and the natural healing properties of food.

P15: He is a cheerful old man with glasses and ruffled hair. He came invited by P6 who seems to be a good friend. Lately I knew that P15 is also the neighbour of one of the administrative working at the GSA in Forres.

Session Objectives: To learn from the test experience; create in-depth understanding about the functionalities and qualities of the tool; identify the tangible aspects to improve it (identifiers and qualifiers); to re-design and iterate the first prototype, co-develop improved versions on the tool.

Entry statement
Between the rapid idea-generation session and the second co-design workshop, P5 had facilitated the walk with a group of Erasmus students and collected the observations written on the postcards. He brought them to our next co-design workshop and we used them to start a reflective conversation about the shape of the tool, its usability and in what ways we could improve it.

Exist Statement
We started by reflecting on the test with the students. We found that the tool gave structure to the facilitator and the students. The tool empowered its users and simultaneously restricted certain actions producing more focusing and efficacy. As P5 said:

"It was very powerful using this because the tool gave us structure and the individuality came from me about how I did the tour. But it gave me structure and allowed me a degree of freedom but with some guidelines. It gave me much more confidence doing this".

The insight was that the tool had the ability to guide those who use it and also influenced the way in which people approached the walk. After this, we divided into small groups of three/four people and we spent the rest of the workshop co-designing new iterations of the tool enhancing its functions and uses. As a result, we

came up with the second iteration of the tool, which came in two forms. The short version consisted of two folding postcards – following the structure of the first iteration – thinking about the type of pictures and incorporating boxes for social media. The long version had four folding postcards. The first two postcards followed the same idea: the first one as a memory, and the second one, to capture participants' observations. The third one sought to capture reflection-on-action – once the participants were back to their homes they could send their reflections by post. Finally, the fourth one was devised as an invitation where the participants could invite their friends to participate in another walk.

During that week we further developed these two ideas to test them during the Harvest Festival, an important engagement event for Newbold Trust.

Observational field notes

Concrete facts/observations	**Impressions & feelings**	**Time**
This time, nine participants attended the workshop (two trustees, one volunteer and six staff members), all of them already involved in the project. I welcomed them and directed to the room, at the Pont Cottage. We took a hot beverage and sit down around a big table. I briefly outlined the aim and activities of the workshop: to reflect upon the test experience with the Erasmus students during the weekend; and to re-design and iterate the first prototype – co-developing improved versions on the tool. Then I invited P5 to share his experience on the test.		10.00
P5 began talking about what came out of the rapid session: "So last Tuesday we got together and P7 was there and Mirian. The other people over there are not here today. So we got together to trying develop something to trial with the Erasmus because we knew that I was to do an introductory tour, as part of the Erasmus workshop. Their requirements were always to find out, at the beginning of their course, a little bit about Newbold and how we operate as a social enterprise. So I knew that is what they were looking for and we thought that it was a good opportunity to try this and maybe get some insights from them. When we had the session on Tuesday, we talked about the history of Newbold House. How, originally, it was built for two people and they had no family and they had six people working inside and seven people working outside. From this private model, there is a kind of shift sharing the spaces. So the house is being used in a different way". He explained how we planned the route: "For our tour, we came up with three spots. So we started with the house, thinking what we do now and where we came from. The garden was important, we felt, and also the project to look at accommodation. So those were the		A1 10.15 4.05 5.07

three locations I took the guys on". Then he described the first prototype: "The concept we came was two postcards. A postcard to them, which has a picture of Newbold, and on the back it has our purpose and, in some way, our guiding principles with some of the titles. So they kept it, they had a social media text so they can also give feedback electronically if they want, add pictures of their visit into our system. Then they gave us the second postcard back with their concept. So they take this off, they keep it this postcard about us, so they have something to keep that reminds them what is it about and then they write their feelings about these different spaces and their experiences and give it back to us". Then, he shared is experience on the walk: P5: "So I had about 30 minutes with them and I introduced them about what we do and how we operate, things such as 'sociocracy', things like sustainability, where we are and wanting to move forward. I participated with them and said a little bit of these places: in the garden we focused on the farm corner which was one of the spaces we explored in our first workshop (catalysis workshop)". P5: "We also focused on the space out of the back. In this area, the wild area, where we are thinking of accommodation. That was when, then, they were really interested in the history of the house from their point of view. The dialogue was really great about how we operate, how many volunteers, how we make decisions, what kind of groups would be staying in the house etc". P5: "The other strong piece of engagement was about the accommodation and I think this was back into some of the feedback: ideas about building workshops, ideas for that sort of area and, using the trees, as guidance, was one of the insights. One of the things that people said was that: 'well you would need to cut down trees to build more places'. There was a concern about making space to build places. Somebody said: 'please do not go for development'. So we had this strong desire to have more accommodation and then the reaction from one of the group was: 'please do not do it, this is so beautiful and wild that please do not go for develop'".		
He shared this insight: "In terms of the tool, it was very powerful using this because the tool gave me structure. If we select in this design, it gives the structure and the individuality came from me about how I did the tour. But it gives structure and allowed me a degree of freedom but with some guidelines".	This statement aligns with Er (2014) on the tools. They have the ability to guide those who use them by make them be	8.47

	focused on specific aspects.	
P5: “It gave me much more confidence doing this, because, I mean, I usually I would ask a few people how did go this kind of induction, but it was very clear. They were looking for something from us and we were also looking for something from them, which is their experience and their feedback. Here he began to share his thinking about how the tool could be enhanced: “One of the things that I like to see in some of the prototypes you brought today Mirian is about including more guidance about what we want from them. I felt that it would be better to include sections like here about feelings and envisioning the future, sort of guidance, prompting words for them to more structure”. He took one of the iterations I developed in preparation to this workshop with the intention of sparking their creative thinking.		9.38
P5 ended his reflection: “I was pleased with the process and I am pleased with what we. It needed a little bit more preparation and focus on what we want from our groups and whether or not it is generic or whether we can have something designed depending whoever is coming. Generic is easier to use”.		11.05
P6 asked P5: “Whom it serves? Does it serve their needs? Does it create engagement with them or is it serving our needs as a feedback tool?” He wanted to better understand the function of the tool. P5 answered: "For me it was a strong sense of engagement with the people. This was a tool that actually helped me engaging in more dialogue as we moved around with the people. From this (pointing out the prototype), one had an idea to collaborate with us and do art therapy in Newbold. They saw potential to do artistic work. So there were so many strands with great potential use for us to move forward". P6 said: "So it is serving us primarily". Here I said: "The tool goes with the walk. The walk provides the conditions for establishing inclusive, relaxed and power-balanced relationships. This sparks small and informal conversations around an issue that the facilitator introduces by sharing a narrative along with the route. The walk contextualise the issue stimulating all the sensory channels (visual, auditory and kinaesthetic) for the visitors to learn. This is how the walk serves them. The prototype serves you and them. It helps you to capture their thinking, enabling you to take those contributions into account for planning and implementing uses and services in your different physical spaces. Additionally, by giving them a postcard, it serves them to remind them about the experience". P6 asked me: “So what is it that they get from us?” I said: “The experience, the learning and	His experience generated a lot of questions. The rest of the participants wanted to better understand his experience, as he was the only one living it.	11.31

potential services that they desire/need". P6 nodded.		
P1 had another question related with whether they could use the walk for a project in which they were collaborating with Moray Council. P5 agreed: Yes. The walk gives the things much more meaning than being in a room in the house". P4 added: "The Erasmus groups have time so we can do it, but most of them come with a busy schedule, so they would give us ten minutes". They entered in a conversation around in which situations and with whom they would use the walk as an engagement. P1 was thinking how to put all the aspects together, the walk, the information and the people. Here P7 said that the tool could be tailored depending on the purpose, on what they wanted to get from the engagement. Here I said that the tool could be understood as a framework in which they could change its prompt words and pictures, as they needed.		
P5 said: "As part of every group it comes and if t is time in their schedule, to engage in this process sounds valuable". P4 added: "even as a separate activity, saying them at five we do this tour and join us if you want. It is too much to be in the practical induction but it could be a plus, because some people are really curious". P1 agreed. P2 said: "We should invite people who have an interest in us". P6 added: "In the way that it work together, it is a learning experience for them"	Raising/having awareness of learning by experiencing!	
P5 also talked about appropriate time and how the weather conditions also interfered in the walk. "They engaged very well with it, but they were super enthusiastic group. It was easy to work with them. They were really interested in and asking so many questions".		21.40
P1 also emphasised the relevance of the narrative that goes along with the walk. He wondered if they should develop a statement massage to be repeated. As he noted, the narrative changes regarding who is facilitating the walk. P5 said: "a volunteer who was with us two years ago, did the garden tour three times. Each time facilitated by three different people. So he came to me and said; I have seen three different gardens. That was how he described. Whoever was guiding the tour had a different perspective". He continued: "I think it is important not to take the individuality of how people present things but the thread of certain things to say would be great". I heard people saying in unison: "Absolutely".		
We arrived to the conclusion that the tool was well used by the two parties involved. It was able to generate bidirectional relationships and focused conversations, on the one hand, transmitting Newbold's values, and on the other, producing new ideas about its future. The prototype needed to include prompt elements in its design in order to build the narrative (for the facilitation) and simultaneously, to focus the walkers' attentions.		

They commented about including people instead of having the Victorian house. It was all about people.		
We made a break. People grabbed a coffee and we all went outside to stretch our legs. Towards a spectacular day. Blue sky. Sun warmed our bones. We went back to work. The participants divided themselves into small groups. At this stage of the project they already knew what to do. Concerning myself, my efforts were aimed at keeping the content of the conversations focused: to create a method and a tool so that the social enterprise could begin its own community engagement process.		11.00
P7, P4 and P12 took the co-design material I had put on the table and went to the next room to work. P1 and P2 took two chairs and went outside to work while sunbathing. P5, P6, P10 and P15 stayed in the same room. We spent the rest of the workshop co-designing and prototyping new iterations of the tool, paying attention to its functions and uses.		
I passed around the groups to see how they were working. P7, P4 and P12 were discussing what type of pictures they should include on the postcard to support the narrative they wanted to share through the walk. P7 said: "we need people on the pictures. People smiling and more dynamic". They used their mobile phones to share some pictures they had of their everyday life in Newbold. Some ideas brought forth, for example, to use the Harvest Festival as the imaginary depicting what they do, as we flicked through pictures on their phones. P7: "That one is really nice. The house is not so present in the picture but you know that it is a Victorian house". We nodded. P12 said: "and also it is in relationship with the nature". P7 asked the rest of the group: "What do you think?" P4 said: "Oh, that is nice!" and P12: "That is really nice and colourful and open". Then we discussed about what type of word prompts we could put on the postcard in order to help the walkers to focus on their reflections. During our conversation they made sketches and prototyped a couple of postcards. They also thought of the shape and size. I think making themselves their prototypes, helped them to address practical issues such as to design a postcard that it is easy to tailor and print. For instance, P4 was excited about the idea of having a rounded postcard. Yet they realised that it would take time to print and cut, so they disregarded it. They also played with the idea of having three detached postcards, instead of two. They focused on improving the tool in a simple and easy-to-make-it way. Their dynamic was energetic and enthusiastic. They were enjoying and collaborating with a mutual understanding. I could noticed that they were comfortable working together, they seemed to have relationship similar to brothers and sisters. They laughed a lot. P12 said: "I think the important things are		

the house and grounds, and othen the volunteers and then food. I think that is the three things we need to have in images". They elucidated the use of each postcard. P7 said: "The one that they are going to take home is this one". P12: "That is the one with this great image!" P7: "And in the back we put our principles with the logo". P12: "Ok, so in the one that they will take home, we will have our values, and on this side, in the one that they will give back to us, we can have the map about the walk". P7 was excited: "Yes, yes". P4 made a rounded prototype. They mentioned that round shapes remind them to nature. They were happy and self-motivated.		
I moved to see the group outside. They were conversing but not about the tool. They seemed to have a private conversation. P2 confessed: "I am not really feeling engaging today. I feel detached to the project". I asked why and if I could do something to turn that feeling around. She said that it was about her and not about the workshop. I did not push the conversation. P1 winked at me and said: "We are thinking that we could include a test walk at the Harvest Festival and use the prototypes from today. " His prototype consisted of a set of four postcards. They also agreed with the criteria that the first group had identified when selecting the images: people, the grounds, food, and volunteers. On the back they added prompt questions to focus the attention of the walkers: around the experience in connecting with the places and the Newbold community, and their feelings.		
The last group had engaged in more philosophical conversations about the walk and about the challenges of bringing people to participate in the walks. This group consisted of the two trustees and one staff member. The trustees, in my opinion, had participated in the project with slightly different motivations than the other participants. To some extent, it seemed they came to supervise. I knew that they were curious about the GSA and they wanted to better understand the purpose of the co-design project. Yet they adopted a peripheral role and did not get involved in the making process. This had already happened in the previous workshop, so I was not surprised that they did not have prototypes. I seated with them and I mapped out their dialogue. I helped them to identify their input into the tool. They were concerned about how to draw local communities. They shared personal stories about how they brought locals into Newbold. Apparently, the most efficient way to do it was inviting their friends and family. In other words, using personal contacts to spread the word. They also wanted to spark the newcomers' questions. So we also thought of the themes they wanted to gather insights. This led us to come up with a set of five folding postcards: one as memory; the next three postcards aimed to capture		

reflection-in-action; then they added a last one, an invitation to give to another friend, formalising this idea of inviting your friends to visit Newbold.		
We gathered all at the table. The groups brought their prototypes and presented to the rest. Here we found a variety of shapes and colours. However, all coincided on the community aspects that they wanted them to be represented on the tool. They all agreed that the images should include people and volunteers, the grounds and food. They also kept the logo as the element to guide (the facilitation) the construction of the narrative during the walk, as they considered that it worked well in the first test. There was a discussion about the number of postcards we should include, and this linked back to the previous conversation about what they wanted to get from the engagement and what level of reflection they wanted to stimulate. We agreed that the tool could be flexible and have two versions. The short version consisted of two folding postcards, following the structure of the first iteration, but adding images that met the criteria (people, dynamism, the grounds, volunteers, and food). We maintained the logo in the memory postcard, on the back, and added the sentence 'reflections on the walk: write/draw' on the second postcard. This version focused on facilitating a light-touch and engaged walk. This version was valued as simple and easy-to-use, although thay also observed the limitations on gathering insights. The long version had four folding postcards. The first two postcards followed the same idea: the first one as a memory, and the second one, to capture participants' observations. The third one sought to capture reflection-on-action – once the participants were back to their homes they could send their reflections by post. Finally, the fourth one was devised as an invitation where the participants could invite their friends to participate in another walk.		12.15
We wrap-up and decided to develop a test during the Harvest Festival. P5 offered as the facilitator of half hour walk around the outdoors and test the new iterations in their most important community event.		12.45

Impressions

Themes

RAPID SESSION
Field Report | Project: CS2

Information about CS2

CS2 Theme: The project aimed to collaborate with communities and social enterprises in the co-designing and development of engagement tools that facilitate community engagement for renewal projects. The project comprised a close-nit collaboration with Newbold Trust – a social enterprise committed to sustainability and based in Forres.

Summary
At the beginning of 2017, the trust initiated a transformative process shifting away from an organic and unstructured community to a social enterprise. This internal shift would involve renewal of both its physical assets, and its identity as a social enterprise. The community reflected on their role within the local community and the insight was that, although they have been in Forres for the last 35 years, the community felt isolated from community life in Forres and the Moray area. P1, on behalf of the Newbold community, described to me the need to initiate a long-term community engagement process with the communities living and operating in the area. They wanted to explore in which ways the renewal of their physical assets could become an activator of positive change within the wider communities. Hence they aimed to invite local communities to participate in the renewal of their facilities, as well as in the re-shaping of their identity. Central to this project was the focus on identifying ways/methods where Newbold Trust could engage with local communities and co-develop tools that could support them in developing strategies to initiate a community engagement process for its renewal project.

Following scoping conversations since July to co-develop the proposal, I devised a strategic plan based on my research design. After a six workshops, where walking became the vehicle to engage with several communities, an engagement tool was conceived to capture the insights of the participants of a deliberative walk.

The idea of using a deliberative walk as a method of community engagement emerged during my first visit, where P1 toured me around the property for two hours to better understand the context. At the end of the session, I understood that walking was a key aspect of the renewal process because it was necessary to move around the property to be able to imagine future scenarios and future uses. Thus, I planned a deliberative walk as a catalysis activity for the participants to explore the physical assets aimed for renewal. This has been inspired by the Ehrström's works (2016), who has developed "a participatory process in which the participants, by deliberating in small groups and joining facilitated walks, tackle a complex policy issue that has highly intertwined social and physical dimensions" (Ehrström, 2016: 6). Another influence on this activity can be found back in the 1990s in the Stalker/ Osservatorio Nomade and in the book Walkscapes (Careri, 2001). The facilitated walk aimed to create the space for collective reflection about issues where social and physical dimensions converged. By discussing in small groups, the objective of the co-design process ended up focusing on co-designing a tool that can capture the participants' reflections and insights during the walk. The walk helped us to see things differently.

Aim of Rapid idea-generation session: To co-design a tool-concept to capture the walking reflections.

Reasons: During the co-design workshop, we developed three ideas that focused on exploring the different ways in which the walk could be carried out and on what

should be the narratives that would accompany the walk. However, the tool to use during the walk was not co-designed and prototyped. So there was the need to crystallize and materialize the ideas that emerged on how to capture the reflections of passers-by.

Flow of the workshop: One-hour idea-generation session. We

Intended outcomes: To co-design a tool-concept to capture the walking reflections; to inform the design of a tool to use next Saturday in a test where P5 will facilitate a deliberative walk with a group of Erasmus students who are going to be in Newbold house for a week.

FIELD NOTES
Fieldworker: Mirian Calvo (MC)
Setting: Dining room, Newbold House, Forres.
Observation Date: 12/09/17
Observation Time: 14.00-15.00 (1h)

Participants' Bio:
P5: He is a man with long blond hair and a very white complexion who could be 43-45 years old. The hair always has it collected in a ponytail. He is a very calm man who speaks very slowly, and who seems to reflect on what he is going to say and what he is listening to. He is also a person who likes to do things his way, likes that freedom to decide, and does not like it so much that they suggest how to do it. I think it's hard for him to get out of the dynamics that motivate him, maybe because of insecurity. He is in a relationship with P2.

P7: He is a volunteer in Newbold house. After working in engineering consultancies, he decided to re-direct his career path and came last summer to spend three months as a volunteer. This summer he also enrolled as a volunteer. He will leave at the beginning of October. He is the fist time getting involved in the project.

P8: He is a volunteer in Newbold house who participated in the project for first time.

P16: He is a French young man who is volunteering in Newbold house. He has been living there for about a year and he works mainly in the garden, with P2. He seems a cheerful and kind person. It seemed to me that he could bring joy where he goes.

Session Objectives: to spark the idea-generation of a tool to use along with the walk to support their long-term community engagement.

Entry statement
On the following day, R1 and me gathered with four Newbold members (three volunteers and a staff member) for a rapid idea-generation session at Newbold House, in the dining room. This session aimed to crystallise the concept-ideas developed in the previous co-design workshop. It also responded to the request from Newbold community who was about to receive a group of Erasmus students for a week workshop. Some Newbold members thought that it would be a good opportunity to test the walk as a way to engage with the students.

Exist Statement
So we worked hard to collectively design the first prototype during the week in order to test it with the students.

Observational field notes

Concrete facts/observations	Impressions & feelings	Time
After a brief recap on the project and its development up to date, we deliberated on the purpose of the walk with the students. P5 explained that the students came with the intention of learning about Newbold Trust and how they lived in community.		14.00
P7 and P8 were new participants so they needed to first understand what was required of them and in what context they landed. They asked many questions to contextualize and be able to contribute following the agreed guidelines throughout the development of the project. The session was for one hour, so there was no time to lose.		14.20
After drawing and conversing on some ideas on blank sheets, we came up with a tool for capturing the walkers' observations closing the cycle of engagement initiated by the walk. The concept generated consisted of two folding postcards, taking the shape of traditional postcards, which could be divided. The first postcard meant to be for the participants to keep it as a memory of the walk. On the front we agreed to add a picture of the Victorian house, a symbol of the past. This picture would guide P5, who was about to faciliate the students' walk, to build an improvised narrative around the history of the social enterprise. On the back we designed a logo with the guiding principles of Newbold Trust. The logo meant to guide the facilitator when providing information during the walk, helping him focus on theose values, which symbolised the present of Newbold Trust. The second postcard was devised to invite the participants to write/draw their reflections. The front contained a picture of a specific space of the property where the community wanted to gather the students' thoughts. On the back we left a blank space, as in traditional postcards, for the students would express their thoughts with the sentence: "Dear Newbold House". In this session we also planned and tailored the route based on the time and in the purpose of it. We		

marked three spots in the outdoors: the front door of the Victorian building, whihc would be the meeting point; from there they would move to the garden, in front of the red greenhouse; and going through the door on the wall, they would reach the spot where the community thought the staff accommodation could be build.		

Impressions

Themes

5.4.2 Interviews

Baseline & Co-Design
Every interview shall be asked to begin with establishing baseline information, the questions here focus on public workers.

Interviewer: Mirian Calvo **Interviewee: P1** **Project: Short Project 6 - Tools for renewal** **Date: 12/09/2017**	**Time Ref.**
Asking for background information and relation to the project context Could you tell me a bit about yourself, the organisation you work for, Newbold Trust, and the work that you do within the organisation? The interviewee asked for clarification in this question, so I asked him to tell me a bit about himself, where was he coming from, why he came to Newbold Trust and after I asked him to talk about the Newbold Trust and his role in the organisation. He said that he has been working in communication and advertising agencies for more than 20 years, basically in Spain. He has been working always for big companies such as Coca-Cola or Iberia (Spanish Air flight company). However, six/ten years ago, he started to realise that these big companies had the power to do whatever they want to do, from his understanding, even more than governments. At that time he realised that what he was doing was not helping the planet. So he started studying things like ecology or feminism. He admitted that he felt lost in all this new knowledge and was not capable of organising all the new information. Additionally he started working with alternative communities in Madrid and at some point he went back to the university to study a Masters in social sustainability and learnt how to create communities and manage them. When he finished the Masters he went to Newbold Trust for some months as a volunteer and the community offered him to stay longer and become a member of the community. So he left his life and job in Madrid and started working in communication and marketing in Newbold Trust for two years until the manager left and hence, he took over the managing director role. He commented that the previous manager was very protective and made all the decisions alone. When he took the new role, he noticed that community members had no sense of responsibility. So when he started managing the organisation, he decided to shift away from a hierarchical structure to a social enterprise where its members are empowered in each of the different departments, distributing the responsibilities and the decision-making. He said that the different departments within the organisation were disconnected and therefore, he realised that he needed to build connections. He explained that 8 years ago, one member suggested that Newbold should be a social enterprise but this concept has never been clear to the community. He said that they are a social enterprise but from his view, they are not operating as such. He felt that the community was full of ideas but without a method to accomplish them. These are the challenges. He believed that he could bring methods and structure into the organisation. Thus, this shifting process has started slowly at the beginning of this year and it is one of the key motivations for him to collaborate with the Leapfrog project. He mentioned also that at that stage, he felt that he have most of the community members comfortable with the shift. Yet, he felt that two/three	5.23min 7.40min 9.30min

people are still resilient to the change. What was your interest in engaging with the Leapfrog project? He said that he did not know anything about Leapfrog. He knew about the Glasgow School of Art, particularly the Creative Campus in Forres, and he was always interested in the relationship with academia as a way to conduct research. He talked to the PhD research in GSA (in January this year) about her PhD research and he found it interesting. Afterwards, when they got in touch again in order to scoping for collaboration, he thought that it was the right project in the right moment. He thought that this potential tool could help them a lot within their shifting process. Could you expand a bit in your interest in Academia? He said that academia, for him, is a resource of inspiration and whenever he needs to know something, he always go to the researchers. He felt that he has been always in contact with different universities, sometimes studying and another times collaborating in projects, but none of them were like this one. Usually in the projects he worked involved sociologists to study shopping behaviour (advertisement).	10.46min 12.50min
Asking for previous experience of paper-based tools and engagement practices Do you already use tools for engaging with community members in your work? If so, how did they work? He said that probably yes but he was not very aware of it. In fact, he found really difficult to describe a tool, arguing that he did not have an analytical mind, although he was aware that he was using tools all the time, particularly when he was working in advertisement. What do you understand for the word 'tool'? What it means for you? He answered that a tool is something that we, humans, design to sort out a problem and he put the example of meetings. He explained that in the organisation, the members used to gather putting chairs in a circle and without any structure, they talk for hours without reaching any conclusions. Since he was in his new role, he brought structure to the meetings and now meetings are helping them. Could you explain how do you structure the meetings? He said that usually creates an agenda and circulate with the attendees, so they can add or change things until all agree in the agenda. Then during the meeting they follow the agenda. He also mentioned that they use sociocracy within the meetings, where everybody has the opportunity to share their opinion. So one member brings a proposal. They have a round to ask questions and then another one to express their concerns or impressions. They create a dialogue and then, they	18.41min 19.50min 21.18min

vote. Sometimes this is more spontaneous and they create directly a dialogue around the proposal. They also write the minutes and circulate amongst the community; hence everybody knows their tasks.	
What level of engagement with do you usually have and with which communities?	24.55min
Here he asked to clarify this question. He asked whether the communities were meant to be the Newbold community or another communities. In this regard, I explained that it could both of the cases, so he could reflect on the engagement with the Newbold community or/and with wider communities. So I reframed the questions: What level of engagement do you usually have in your everyday, in your work, in the role you have within Newbold?	25.30min
He replayed that in a scale of ten is ten. He further explained this by arguing that all of the members live and work in the same space. In other words, their home is simultaneously, their workspace.	
With whom do you engage?	27.00min
He answered that due to the fact they live all together, the engagement process is everyday with all of them, staff, volunteers and guests (from the guesthouse). He mentioned that they have a lot of temporary volunteers, for few months, so there are always new people to engage with. So within the Newbold community he felt that the engagement was high, as well as with the international sustainable communities (they are connected via internet to a large number of sustainable communities through Findhorn Foundation). Conversely, he highlighted the difficulty to engage with local communities. In order to tackle this, they created an event last year, called the Harvest Festival, which aimed to build connections in a local level. He mentioned that this one day event generated a good impact in helping to build connections but they did noticed it 5 months ago when a local girl came asking for volunteering with them. He also said that it is the first time that happens, they rarely have volunteers from the Forres community. This year they will celebrate this event too. He also highlighted that for him it was important the relationship with the Glasgow School of Art.	29.00min 30.14min
In such engagement, what do you hope to achieve for yourself? and also for your organisation, for Newbold Trust?	30.31min
What level of engagement are you aiming to achieve with the tools we are co-designing through this project?	30.47min
He found difficult to talk in terms of levels, yet he said that for him the most important thing are the connections between things in a system. So he said that he is trying to discover all these connections in their community, which he defined as the North of Scotland, a bio-region, and to find out how they can be part of it in a holistic way. After that, he started talking about two levels of engagement. On the one hand, he mentioned, they were able to bring people from around the world.	32.50min

People from around the world come there for workshops and courses related to sustainability, social justice, personal development, and connection to nature. He believed that all this knowledge could contribute to the local area because local people can access to this knowledge. On the other hand, he talked about a local level of engagement which they are trying to build now, using the Leapfrog project as a trial to commence their local engagement. They have also initiated engagement with Mary Council helping teenagers that finish school and they feel lost and they do not know what to do next. So, he recapped stating that they engage in two levels: international and local trying to create positive change.	
Aiming to learn what 'space' they currently have for developing their practice What opportunities for developing your practice do you find in your work? Here the interviewee asked for clarification in terms of what did we mean by practice. So I asked: What do you think is your practice? How do you describe your practice? He expressed that they use the word 'practice' more related with a personal growth as a spiritual practice. So I asked him: how do you define your practice within your sense? He explained that in this position, he couldn't separate his personal life and professional life because he were living and working in the same space. He said that when he came to this organisation, he was looking for a place where he could develop his practice, which he defined as meditation and the Newbold house was the perfect place for him to fulfil himself in that sense. What opportunities for informing policy do you find in your work? The interviewee asked for clarification in this question. So I reframed the question: Do you find opportunities in your work to influence policies? He stated that yes, all the time. He explained that within Newbold community, using sociocracy, every decision that they took was considered a policy. Therefore, anytime that they made a decision, automatically became a policy. All the minutes gathered in the meetings became public and all of them knew that there were new policies. He put an example: a few months ago they decided in a meeting that since that moment they were vegetarian, so that became a policy within the community. He also said that the system was still quite flexible, so if in the following day they would decide that they are not anymore vegetarian, this would be considered the new policy. In this sense, he stated that he has lots of opportunities to influence their policies. ~~How did [your engagement with Leapfrog] make you think about your work? For your practice? Your organisation?~~ In what ways your engagement with this project is making you think or reflect on your own work? He stated confidently that he was thinking and reflecting about it all the time since we started this project. He also pointed out that he has been learning a lot by being involved in the co-design project, in a personal and professional	36.40min 38.14min 43.45min 45.08min 47.08min

level, about his relationship with the staff members and volunteers, how they see him and how the staff reacts to a different environment (being at the Creative Campus has been identified as a beneficial aspect because they are not in their working space). He mentioned that through this process he is realising about the diversity of the crew. Particularly he explained that the first co-design workshop in Altyre made him realised how many skills they have as a collective; some people were really practical and gathered all the information and others were more sensitive and emotional. Do you think about the organisational level? He mentioned also that the co-design process was changing the dynamics and the staff members started relating themselves as a social enterprise instead of a community. ~~And the [relevant community] you engage?~~ Which would be your target audience in the near future? What communities are you thinking to engage in the near future? He said that they want to connect better with local communities, which for him entailed the North of Scotland, beyond Forres community. He also wanted to keep his good international connections with the sustainability communities via internet.	

INTERVIEW TRANSCRIPT
Field Report | Project: CS1

Interviewer: Mirian Calvo (MC)
Interviewee: CS2-P2 (P2)
Setting: Face-to-face. (Brief description about the physical space and its atmosphere)
Transcript Date: 26/02/18
Interview Date: 13/09/2017
Interview Time: ?

Session Objectives: To find out what is the participant's perspective about his/her involvement in the CS2. Invite participants to reflect on their learning process (if any) during the co-design projects and raise awareness on the informal-mutual learning process; What constitutes learning in collaborative environments where design is used as a vehicle to promote community engagement and social innovation; In what ways the participants learn and in which conditions.

Entry statement:

Exist Statement:

SECTION 1
Note: add the timing in such parts of the audio considered to be relevant to the session objectives.

Transcript	Time
MC: I would like to ask you about your learning process of participating in this project. I know that we have been just in two sessions and we still have another two sessions and I know that it is a small project. So I'm not looking for a big change, a big learning process. But I'm looking for small tiny perceptions, for small, tiny reflections and particularly interest me to see how…if you are embedding reflection in this process by maybe using the reflective journal, you've been more aware about this learning. I know that, this community is very good for me, because you already believe that in everyday life you are learning so… you already have a really good base of… Because we are on the same page. I understand learning happening as a social phenomenon in my PhD and I understand learning as something that happens in our every… in a long-life term, you know. Until we die we are always learning and we are producing knowledge by interacting with others and with the physical environment and also with the things that are not that much tangible, with the synergies. So, I'm really interested in inviting you to reflect with me about your experience in these two workshops, and how this…you know, if you think that you are learning in which ways you are learning and maybe invite you to reflect how this activities, because they are participatory activities, they might be able to build a good environment to support learning in an informal environment…	
P2: Yeah, I mean… I'm just trying to feel into that question because as I said before I'm quite kinaesthetic, like physical learner person…anyway, so I find anything that where there's a group of us moving, being together, with some sort of purpose is kind of… I mean, it's the way that I learn I guess. However, in these two instances I think I found the learning more interesting at watching us as a group, like how the interactions happen and…who went up together and what form the group dynamics and	**02.45**

Comentario [MC]: Sounds reflective

perspective and… And how I learnt that is through, mostly through a feeling based than a mental... I guess it interacts but it's like…yeah, exactly. But within that, I'm coming up with my own conclusions of what I see and I feel through my experience. So, it may or may not be true for others, for the collective or…yeah. So, I guess that's my internal learning	
MC: Your production of knowledge I call it	
P2: Exactly! So, the only way that I can test that learning is by asking	
MC: Or sharing	
P2: Or sharing. Asking or sharing	
MC: That's why I'm planning to have a reflective session at the end of the project with all the participants. And have conversations about… Because then you can corroborate your learning. That's why also today I'm the trigger for you to share your thoughts, so we can have a conversation around what you are thinking	
P2: So, it's interesting as well with the reflective journal. So I had it on my desk the whole time. And from that first session I was super motivated to write in it. But after the second one I felt more… but I still haven't done it. And it's because… it's not because I don't want to in a way, there's something on me that really does but I find I like get in and then I…I'm just exhausted and I just want to sleep. So the thought of like writing or doing something doesn't… I just can't! And I probably could, but yeah, there's a certain amount of resistance or… something. But I did read through some of the questions and they'd be really nice to do! Like, there are really good questions in there. So I think it's more about making the time to do it	**05.17**
MC: Feel free, you need to feel free to engage with the tool when you want. It is prepared to do it in one way but you can do it in another way that works better for you	
P2: I mean, it does work for me…I mean, I do journal and write stuff down at different points, or draw... so... yeah. Yeah, I guess the learning from the thing is maybe having more of…engagement before the process, it might have helped. Because I think you probably had been talking with Victor quite a lot when we had that session at the beginning and then we all came into that one circle. So, if I don't have more knowing of something. I really love when the stuff is spontaneous and I don't know and I just come into it. But I'd been more prepared somehow to know the process along the way if that makes sense. Because I didn't know if we were going to have "have do", we were going to have a reflective journal and that was going to be a part of this project. So my understand, when the project was offered through Victor was "we are going to have a few sessions and we are going to try make this thing" but I didn't know it was going to involve having the journal. Not that it feels like a lot, but it just feels more than what I said yes to. And it's great, it's wonderful I love what you're doing	
MC: Well, I think it is because I didn't explain well. You committed to few workshops, the other thing is above, is in parallel…	
P2: So, it's the PhD thing	
MC: Yes. So, if you want to do it, fantastic, if you don't… it's always free also your participation	
P2: Is this part of your PhD?	
MC: Yes. I have two agendas, one is the researcher and the other is the student. But you don't need to do it, it's fine.	
P2: Ok. I think my sense is that I probably should, you know, I really love the idea. But I notice that I haven't engaged with the reflective journal and I	**09.03**

Comentario [MC]: Excusas?

think that I would have if I had the space in me to do it.	
MC: Yeah, feel free to leave it. In fact if you want to give it to me	
P2: (laugh) I don't think that I have used it jet, but I was interested in looking through it. But I just haven't had the space; I haven't felt like the creative space to…	
MC: It's too much to you, it's ok, you engage in the level you want. This is a democratic process. So… I understand that it might be a lot and I feel sorry for the misunderstanding	
P2: Yeah, it's fine. It's just the life. So now I really do understand (laugh) and I really appreciate and love what you're doing. I think it's like really beyond what people realise that they need to know, right now. Yeah, if that makes sense (laugh) It's like looking how what people really do and reflect and… I just think that it isn't thought about very much	
MC: It is interesting and it has quite interesting potential uses for the future in order to inform and also to cut certain dynamics that are happening in this capitalistic system that are tending or teaching people to be more individual than collective. So, understanding learning in an informal environment means to change the whole educational system for instance. Or at least put the question over there, how we are teaching our children, and what are the values that we are giving to them. So… there's a huge gap there to explore and to change. Because I think education is really relevant. Education shapes a lot certain cultural and social tendencies. That's why it's interesting having people engaging in that learning dynamics. In fact I'm telling you that in my last short project I just engaged with four participants with the reflective journal. Because, you need to be willing to do it, if not… there's not point	
P2: I mean, it is not that I'm not willing…it's just that…	**12.26**
MC: Because if you are forced to do it you are not responding really to what I'm looking for. I'm looking for the truth; I'm not looking for someone that replies to the questions… So, fell free!	
P2: Great	
MC: Thank you for your time	

SECTION 2
This section is for the interviewer to chronicle here his/her observations about facts and personal impressions happened during the interview that the interviewer might consider relevant to the research focus.

Concrete observations	**Impressions & Feelings**	**Time**

SECTION 3
Brief reflection about the session; conduct immediately after fieldwork.

Impressions:

PhD Case Study 2 [CS2]
[Leapfrog SP6]
Transcript (12/11/17)
Tool Delivery workshop
Reflective session
Project title: Tools for renewal

Venue: Altyre Estate, Creative Campus, GSA, Forres
Time: 15.00-17.00
LF Facilitator: MC
LF team observers: EB, PS
Participants: (P7), (P1), (P3), (P5), (P2), (P4), (P6), new member (P8).
*Participant mentioned in the workshop not present at the event (P8)

Context
This fragment of the workshop reports the conversations held amongst the participants during the reflective activity. To guide the reflections, I prepared a presentation with pictures depicting all the activities conducted until that point. The pictures aimed to recall the participants' experiences and trigger them to share their impressions around each activity.

Starting the recording from slide 5 of the presentation, recalling reflections from the co-design workshop 1.

Transcript	Time
P7: When you go out to the house and you have conversations like this (in workshops facilitated by an insider-outsider) with the same people but out of your usual environment (inside of Newbold house), so you express the ideas in a different way. So it is very interesting… it is very interesting to listen to the people expressing themselves in different ways in different places, because you understand maybe better or from a different way. Also to have these sorts of activities of the house, this becomes a tool for us… a tool to know each other better or in a different way.	
MC: Ok, more thoughts on that? (Silence)… no? Well, I think this day was kind of key because we did not have too much time and the effort of all of you coming together for six hours here (in the Creative Campus, Forres) was worthy at the end of the day. We worked hard and we also had some fun. We did also another activity (called Discovering Altyre) which was about how you might feel… so how you might feel experiencing as a visitor that comes to your place for the first time and play around. What happens if you you put in the shoes of them and hence, enabling you to understand the walking from both sides (as a volunteers or staff member of Newbold Trust, but also as a visitor or newcomer). The idea of this activity was to give you the opportunity to sense from the other perspective and learn from this. Then you could sense how the tool might work from the other side, which was another point that David made during the third workshop we had. So the tool id working for us or is it working for both? This is very important because if not, we are not enabling engagement; we are just consulting people. Then we co-created in small groups and generate ideas for tools, potential walks. I remember the dice tour idea (laughs), the feelings walk and the more practical (laughs)… embedding the tool inside the route no? This idea was exploring how the walk could be self-facilitated. But after we realised that the walk needs to be tailored. It needs to be tied up based on the purpose and the facilitation becomes really relevant. So, because of that	

we decided to organise a rapid brainstorming session in Newbold house this time again, which … I think it is really interesting from the perspective of thinking that design just can happen in a studio, that it is not the truth, at least for this project. We have the probe. In this short project, we were designing all the time, designing something that you have in your mind. You are getting a series of skills or ways of thinking and then you apply them all the time. It does not matter if you are in a coffee shop, you are in the kitchen or in the dinning room of the lovely Newbold house, or you are in Altyre. I think the good thing is … how we can adapt our creativity to those environments. What do you think about that?	
P1: Yes you are right, but for us, Newbold House is the place where we live and work (silence) so we cannot be very creative… we are very creative people I think (laughs) but ahhh… it is a different dynamic how we work. I do not know exactly why but I felt more relaxed in here (Altyre) because we were out of our reality.	4.00
MC: Aham.	
P1: So this space is important. It is important actually because now we are going to celebrate our planning days, which is something that we do every year… do you rent this place? (Laughs).	
MC: Ask Elizabeth! (Laughs).	
EB: Yes!? (Laughs).	
MC: She will be the one to ask (laughs).	
P1: The space is important!	
MC: I have to say… oh sorry to interrupt you! (Silence). This workshop (rapid brainstorming session) was very interesting because we just came together for an hour and everybody was very active and focused saying: ok what do we need to do? I do not know if it was the attitude, that philosophy, about ok what is this and what is its purpose?	
P7: No but this is the behaviour that we have inside of the house because we are working there. So when we have to do the workhouse, in my case I have to do it quickly and I do my best. I am in the same environment, so I must be resolute and operational. So in this activity we needed to co-design a tool and we did it very fast. We understood very well about the thing that P5 was talking to me and with (P8). It was very easy to do because that is the place where we work. But I do not know… I think it is something that it is more spontaneous maybe because it is the place where we are working. But maybe for too more reflexive work, I think it is better, as P1 said, to have a space between your place because you see like another perspective.	
MC: Yeah, like a retreat.	
P7: Mm… No… yeah, it was very interesting, the session. Yes, it was superfast and effective.	6.00
MC: I think in that session we were able to crystallise what we were not able to finish yet, the day before. Because the day before was quite intense and this session (rapid session) was kind of complementing the other one. For me it was all-together one session because I was also living with you guys (laughs). And also it emerged naturally early in the morning. I remember going to… almost I just took the shower and put my clothes and go to the breakfast and you (P5) stopped me on my way and said: look I am	

thinking to use the tool because I have a Erasmus group of students coming on Saturday and I would like to do the walk (laugh). You know it was already something emerging, which I think the spontaneity and momentum were key to make this tool coming to a really, well in my opinion, into a good result at this point. I think the tool is flexible enough and it provides a framework, a structure, to keep you going no? Then we prototyped and tested. So we came with this lovely idea of the two postcards. And I think you (P5) took a relevant position here, at that moment, in the development of the tool because you have been facilitating the two walking tests and the iterations of the tool during this month, so suddenly I believe it is your turn to share with us your reflections…	7.15
P5: Now?	7.49
MC: Yeah, I think so because, you know, (laughs) because after this (laughs) you tried the first prototype of the tool.	
P5: With the Erasmus group.	
MC: Yeah, we were P3, P1, P7, you (P5), P8 and myself working in the co-designing of the first iteration of the tool during the following three days, because this was Wednesday and on Friday you (P3) needed the tool to print it out and on Saturday you (P5) needed to deliver it. So it was (snapping sounds made by MC) a very fast process and we were all in that. If it is not for that, I do not think this tool would be here today. What are you thinking?	
P5: (After a few seconds of silence) When I tried this first one out with the Erasmus group I thought to mention the last session with the feedback for previously that, in a way, Steve who was leading the Erasmus group… It was enlightening for me because in a way he was already doing it with his group. We blended it together and I used this tool to engage more with his group and communicate more. But he was… on the first morning he usually does a tour, he does a walk around the gardens and his purpose is to facilitate that connection between new people coming together. So people arriving in his group and they do not know each other necessarily and he does a tour of the garden and in specific places he does an activity, but the activities are all about getting to know each other and in that situation. So it was very similar or maybe with slightly different objectives. I realised that is what he does as well, without the paper work and the feedback mechanisms, but he was doing that, anyway, and I found it quite powerful because we talked in some of our prototyping about having activities in the tour to allow people to be present in a particular space, in the ground, which stimulate reflection or stimulate connection with nature or with each other and these were the kind of tools that he was using with his group.	8.30
MC: Mm.	
P5: So, for example, eh… between walking from A to B we will be divided into pairs and we have to find out something else from the other person and maybe when we get to the next space we share what we talked about. Or, even just… in that walk, it is just about deepen a connection between two people, so we find out more about the other people, just inhabiting this world (laughs). So that was a quite powerful thing for me	10.29
MC: yeah. I think that first prototype gave us really good insights when we came back in the next workshop, in the one that I was panicking because I just cut my finger and I almost cry at the end (laughs). I think it is nice that I, you know, that I am getting sense ah… familiar… so that my relationship with you guys is close now that I lost my defence and I can be just myself, for the good and for the bad (laughs), so yeah, thank you.	11.00

And then we came with two different tools. A long tool with four postcards: the first one, a memory for the participants; the second one enabling reflection during the walk; a third one supporting reflection after the walk and finally, the fourth one, an invitation for friends to come to the next walk. I remember you (P6) mentioning that people also reflect after when they are back home and they maybe have different perspectives. You also mentioned, I remember, that people come here because of friends or family, you know, for personal contact. That is why it was then, this idea of the invitation: how to create something that is physical and invite another people to come so you spread the word. So we came up with two versions of the tool: one shorter with just two postcards and the long version. So we worked on both versions and then, last weekend I have the pleasure to spend the day with you eh… also the night (laughs)… it was fun (laughs). It was a very busy day (Harvest Festival) and, you know, all of you were running from one side to another, particularly early in the morning, but after a while I saw you all enjoying it. You know, the first couple of hours everyone was busy but after that every one, in my view, was super happy. It was a lovely event. I brought my friend; she was telling how much she enjoyed making the apple juice, the walk and the lovely organic food. And it was great for me to be able to participate in the walk. I think you (P5) facilitated very well the walk and the tool. The walk itself is something that you do fantastically, at the end of the walk my friend and I we said: wow, this was fantastic, I feel super relaxed now (laughs). And also very well introduced the tool. In this second walk, we discovered that the tool is also very flexible: if you do not have nothing prepared, you can just cut it down and use half of the tool, give it to someone and you can get some insights. But if you have something planned and prepared, you can adapt or tailor it and it can give you more structure. In fact, we realised that the two versions were in reality one flexible tool that can provide more or less insights depending on the purpose and time frame of the walk. From that, we are here; we have just come to our last workshop in which we are going to give you the final version. Well, the final version now because, obviously, the idea is that you will use and you will adapt and iterate. We thought to name it ‘Seeing Differently’ and I bring this thing now because I would like to know what do you think about this name because this is your tool, so this name is just a suggestion. So if you have in mind other potential names for the tool, let us know. (Silence) So well, we can talk about this while we are building the tool because now we are going to move to the coffee area. I just would like to remind that the end of this month I will contact you guys to collect the journals. The journals are for you to participate as long as you feel comfortable, any time that you are comfortable and feel like reflecting about the learning process and about this experience. I also will come back and conduct a couple of interviews with some of you, if you want of course. And that is it. For me just to say: a huge thank you for making this to happen!	11.48 12.56 14.15
(Everybody clapped! It was quite emotional this moment for me)	15.50
MC: And then let’s go to build our tools then.	
P1: And Mirian thank you, thank you very much for your passion, for your commitment to Newbold… yeah… (He seems surprised to say this). You were part of us (he seems to be fond of me).	16.00
MC: I think, I feel I am part of you	
P1: You lived with us and shared with us all this process.	

(Here I blushed myself, I was a bit uncomfortable listening them talking so nicely about my work. It made me feel uncomfortable but at the same time, I felt fulfilled because they were recognising my work. It was a very emotional moment. However, I did not wanted them to talk more about me so I tried to cut the praise moment). **MC:** This is just the beginning! (Everybody laughs).	16.18
P1: Oh my god! What awaits us! (More laughs)	
MC: Yeah… (Laughs) I am going to stay here for a while. No worries. I do not know if people around know but I will be!	
P1: Thank you very much for being such a good facilitator! (He seems to me to be touched by the process)	
MC: Thank you!! (Here I was very excited, and simultaneously I wanted to stick my head in the sand)	16.33
P1: Because I was all the time talking about learning and I think that all of us… I learnt a lot! And it was because of you! Because you created the right space, you brought the tools and you created the whole process for us and it was fantastic!	
MC: Well…	
P1: Thank you!	
MC: Thank you so much but I do not take that much responsibility (laughs)	
P6: Can I say too? (Laughs) I wonder if you know… I wonder if you know how good you are as a facilitator?	17.04
MC: Ahhhh… eh… no! (Laughs).	
P1: Cause you have a lot of talents, you know, there are a lot of people in this area that they thing that they are facilitators but you are so good! I think you are fantastic!	
MC: Thank you so much!!! Ehhh… this is a huge ehhh… how do you say? Ehh… complement because yeah! (Silence) I like this work and I would like to be good, so this means that I am in a good path (meaning directions). And yeah, hopefully I will learn more (laughs) and become better, if I have the chance! Thank you again. Let's go to get some food, some coffee and let's build the tools. (More claps!). Ok so the tool will be available… just in case you want to see it, and getting the most that we have internet… the tool is going to be available in…	18.11
P4: on your website!	
MC: Yeah! So basically what we need to do is to go here to toolboxes and tools. Then you will go here and our tool will be here with the suggested name. So you will press here and download it. You need to put an email address.	
P1: So we are sharing our tool with everybody?	
P4: aha!	
P1: That is fantastic!!!	
MC: Yes. It will be standardised because the version that we brought today it is tailored with your logo and the information about your social enterprise. But yeah, everyone will be able to take your tool, adapt it and tailor it according to the different purposes and contexts. So it will be available for another social enterprises or organisations to use it, but everybody will know that this tool has been co-designed with you guys, bread and born in Newbold House. So the brand of the tool is your organisation.	
(The participants started talking about this. They seemed quite enthusiastic thinking that people around the world could use their own tool)	

MC: So yeah, the tool will be available here for free. So it will be an envelope that it will be more less like this one… sorry… This will be uploaded as a Power Point documents, so people will be able to change things… let me see if I can show it a bit bigger… so yeah, people would be able to change here the community or organisation's name. They could put here their logo, if they would have and would be able to add the information they want based on the purpose of the walk and the nature of it! They could change the pictures and so on. You can also change your own tool depending on the purpose of the walk! Here for instance, you have your own logo, the one that we have designed during this process, but you could take it off and put information about the walk. So to recap, the tool will be available for free on the Leapfrog website for any community willing to engage with another communities throughout a process of renewal and they could tailor and adapt it attending to their needs. And they your will also have your tool in digital version that you can iterate and if you have any questions or you need a specific support, You can contact me. So let's go finally to build the tool!	20.27

FOLLOW-UP INTERVIEW
Field Report | Project: CS2

Interviewer: Mirian Calvo (MC)
Interviewee: (P1)
Setting:
Interview Date: 22/01/18
Interview Time: 8.30pm
Session Objectives: To find out what is the participant's perspective about his/her involvement in the CS2. To recall his/her memories about the experience and invite the participants to reflect back on his/her learning outcomes/ processes within the participation in CS2.

Entry statement:
I'm exhausted after my trip from Glasgow to Forres. I caught the train at 10.10 and reached Forres at 14.50. A taxi picked me up at the station and took me and another researcher to the campus in Altyre. Greet all the researchers I know, who are almost all and I went to the administration department together to leave them with chocolates. I wanted to have a detail with them because they are always helping me, either to book my trips but they have also helped me a lot during the case study 2, which I practically ran it alone and many times I had to ask for help and they have always been there .
From there I went to participate in a workshop facilitated by [redacted]. There I met the other three PhD students and I got involved in conversations about time management, VIVA presentations, and things related to finishing this journey that the doctorate entails. I have to say that I have felt a bit like to spare prick at a wedding, like a fish out of water. The reason is simple, and that is late. I also think that I felt a little intimidated by the pressure of having to think about the future and everything that has to be done. I thought about everything I have to do and everything I should have done last week, and the other agendas that I have: teaching, the interim exhibition or for example the Leapfrog talk for the master students. I also had time to look back and realize that now I walk alone, that Leapfrog is over for me and as Janet pointed out, this is something big. Anyway, I feel now, it was nice to come and have that chat about things that worry me these days and feel that there are more people over there feeling sometimes like me.
Now I am in my room, getting ready to conduct my first interview with Participant 1 and I feel ready and tired as well. Let's do this because it makes me feel better.

Exist Statement:
It has been very interesting to have conversations about the project with some distance. The relationship I have established with Participant 1 is very healthy, I think there is a lot of appreciation and we respect each other a lot. I value your dedication and your commitment to your own ideas and values. I think he is very brave to have embraced a way of life that is not always the most comfortable, but is the most consistent with their values. I think the interview was too long, 50 minutes and that some of the questions were repeated - that I did on purpose in order to ensure data collection; I seek to identify how learning influences the participants, in the co-design process itself. I have made changes to the questionnaire with the intention of shortening my morning interviews. I think I should ask less questions, or make them faster, because I have committed myself with the participants that the interview would last 30 min. The problem is the same as always, when you ask a question and the participant answers, new questions arise because what he says is interesting. Now I know I should be more concise otherwise I should not ask all the questions.

As a general analysis, interview - better said conversation - positive and with evidences that corroborate my findings to date (especially the part in which he explains how the elements in play are indivisible and happen simultaneously: performing activities in a collective, the conversation that arises from this collective / collaboration, the use of tools or tools that help us focus our efforts, the co-construction of creativity as layers that overlap in our thinking simultaneously with the act of doing, and as all this helps in our learning and construction of our realities.

Questionnaire

Question	Time
1. How are you feeling right now? How am I feeling…? In general…? I'm ok, I mean, I'm ok but I'm very bussy, you know that we are… Newbold is now in a very complicated process of change. And I am leading this process, it's not easy, but it's a big challenge for me. Ahm…busy, very busy, but with a lot of enthusiasm because I believe in this project. So, yeah!	**00.25**
1.1. How do you feel regarding the co-design project (name of the LF project) now that some time has passed? I have a very good feeling about the…what we did with you. The process was excellent; it was very, very good. The…the product, the final product is something… I mean, I don't see it like something that is done, it's like "ok, at the end of the process we have something that is absolutely done". My feeling is that we… we've got something that we'll give us…I mean, is a tool that we can change or re-design, and we need to adapt this tool now to our necessities. For example tomorrow a group of students from the Glasgow School of Art are coming to Newbold to visit the garden, and they communicated this afternoon so… we didn't have enough time to prepare something with your tool. Because your tool, the tool, it could be just the perfect tool for tomorrow. But…we didn't have time, to adapt the tool for them. But we should be aware that this kind of things happen, I mean, people call and we should be prepared for this kind of thing. So it's like, ok, we know now this, and we have to be prepared But you are still using the walk as a way of engaging, so, community engagement through… Yeah, and we are talking now, actually after you I have a meeting with Martin, because Martin and Christy are going to this walk. It's a big group so…we are now talking how to do the walk so… it's what I told you, we said, ok we have now the tool and we know how to adapt the tool. Sometimes it's not printing the tool, it's not a physical tool, but is the whole thing to give an structure to this tool, to the walk tomorrow… yeah, maybe we try to provide something to collect some feedback from them. So…yeah, we will see! What time is the tour? It's at 10 in the morning I'm not going to be here, maybe you can take some pictures I'm not going to be there, I will be in a meeting at ten, but I will ask Martin to take some pictures. It's a shame it's that fast, otherwise I could help you to adapt the tool… we can think another way of using the tool without printing it… but that you could capture those reflections and see…because the ideal is to have some of this tools printed for this kind of occasions… Let's talk about this later! So… good feelings, and still you are in the process of finding the way to use the tool, re-adapt it, but the work is totally stablished Absolutelly, yeah. For example now we are going to have this three	**01.22**

months a group of six volunteers, different volunteers very three months.
And… we are now talking how to use this tool with them.
In order to introduce them into the culture.
Yeah, exactly.
I mean it has infinite possibilities, and it's not my tool anyway, is your tool!
It depends on the target as well, we can't use the same tool for everybody, is a different target tomorrow the GSA students or our volunteers.
Absolutely different.
And the kind of questions, or the purpose of the walk will be different
Absolutely
Do you think that the tool is complicated?
We… I mean, at the end of the process I think that we complicated the tool too much because we were trying to use a tool for everybody, in any case, any situation… and what I've learnt is to keep it as simple as possible. So, we have to adapt the tool. It's impossible to have a tool for everything, I don't see it. But… The tool is flexible enough [interruption] to this, so I don't see it as a problem, I see it like a…
I'm saying this because some of the feedback I've got in the last two months, I went to Lancaster University to give a talk about the project itself and we introduced the tool also and we found other different environments in which it could be used, and everybody was really happy but they found that you need to understand the tool, so you need to expend some time explaining it. So I would like to know what you think about that.
Yeah, I agree… but it's because what I've said, we complicated the tool so much, it's so complex that it needs to be explained, and this is not good. But it depends on what kind of people, because, for example, for our volunteers, is going to be complicated because we want to receive more information from them, so we need a more in-depth conversation. So we need to generate more things than tomorrow with the GSA students, that are more simple. So it depends, sometimes you have to explain because you have to expend time explaining the tool, and sometimes you need something very simple and people should understand the tool just reading a sentence, you know, or answering a question. But is up to us, what we want to get from this walk, from this tool.
It's good that you have that in mind, you're right, I think the project is never finished, and with Leapfrog we end the projects in that point because the idea is that the designer is not always with the community, so the community gets in power by having a framework, or a method, or a tool that helps them in the way they are doing engagement.
I think that when you plant a seed and it's growing and…we need now to take care of this new plant that is growing
But I'm really happy that for instance, you know, with just a few months since we finished, it's nice to hear that you are willing to use it. For me the most important part is the process, it's what I'm looking for, so…
Probably you will receive different feedback from all of us, because I notice that for some people is very difficult to see this flexibility and they only see the final product, you know, the tool that we've got at the end of the process, and they are not able to see how it can grow. It depends on every person, we are so different
It's good, because then you can get some balance, you know. You have been from the beginning, we wrote the proposal together, so you are one of the seeds, you know, so…

2. What did motivate you to take part in the project? The first thing, to be honest, it was the Glasgow School of Art, just because you are here and this is a very small town in the middle of nowhere in the North of Scotland and you are a big organization. It's not that we have the same interest or we share a lot of values, but for me it was very interesting to be part of something. So I was looking for "something" I didn't know exactly what, and suddenly you appeared in this scenario and it was like "oh, this is perfect" I mean, your PhD and all the things that you told me about your research was like "yeah, it fits, it's just perfect", so, yeah. And probably a personal connection as well, that is always very important, and it was extremely easy so… (laugh) Thank you! And likewise (laugh) But you never know what these processes are going to end up. But, yeah, from the beginning it was interesting working with the GSA, working with you, working with your research. Everything fitted and it was the right moment as well, I mean, the planets were aligned (laugh)	**12.05**
2.1. Were your expectations of the project fulfilled? Absolutely! Yes, absolutely, again probably you will receive different feedback because I see the process I don't see the picture, you know, is the process what I see in the future, I mean, I can see the possibilities of this project so… yeah, it didn't end in November, for me is alive and it needs water and sun to grow. Exactly. What kind of expectations, if you could be a little bit more precise, did you have in that moment if you had some? In that moment…I was thinking more about our customers and… now I'm thinking more in our banners. I'm thinking in the visit tomorrow, twenty students, they're not customers, I don't know how to call them… people interested in what we are doing here. Again, we share values so, for me is very interesting to share these connections. Sometimes customers when they come here, they come specifically to do something, a workshop, and they are very, very busy with their workshop, so Newbold is just the continent for them, it's not so important. But people see Newbold in a different way, people in here, for example weekly classes users, or visitors interested on organic food, or sustainability, our volunteers, local people…I don't want to call them customers, we are more like partners. Yeah, you want to stablish another kind of relationship that goes beyond customer service. Yeah, so my expectations about the target, I realised that I wasn't putting the focus on the right target. It changed. And… It changed the target or it changed the way that you see it? I think is the target, because I don't see… it was just because in my head I had all the time "our clients, our clients, our clients…" but working with the tool I realised that maybe is not the right tool for our clients. Yeah… Or not!? I mean, I'm absolutely open but, the experience with our clients, what I've learnt is that they are not very interested about us. They don't have the time to… you know. So, it's more for people who are interested in creating a connection with Newbold, even if they don't know that they want to create that connection. And… So, then is when the tool for me is working better and is more interesting. Can I ask if you are able to explain how this shift happened in your mind, in the way you are looking the target from another perspective or understanding the target you were thinking at the beginning…? Working, just putting in practise, experiencing… So, then, in a way the tool opens a type of relationship that is more rich that people need to have some time and also some interest to engage, is that	**14.29**

what you're saying? In order to use the walk, the person that engages in the walk that you facilitate need to have and interest although they might be not aware about that or sharing certain values…? Sometimes they don't know that they have an interest, but because they're here we can create interest, but as I told you what we call clients. We call clients these people coming here for workshops. They don't come here for us, they come here because of the workshop leader or the subject of the workshop and they don't have time… so are more other people we have around… locals, organizations like GSA…volunteers… Do you think the walk and the tool help to create awareness about the sharing values? Oh, absolutely, yes. For example with the council, with Morey council… they came here, only to check our Health and Safety… and what we did what this woman the meeting was a walk, and suddenly in this walk we found a lot of things that… "we can collaborate here, we can collaborate there, we can do this together, we can do this together" it was during this walk. So, the walk gave you the opportunity to explain your values and what you do… More than explaining is sharing Because is a mutual conversation Is not that you are there explaining and giving a speech, is more a conversation, is very relaxed. It's different when you are on your desk or an office or a meeting room. You are walking, you are sharing something! And here is very special because when you are in the garden you can pick an apple and eat it, and strawberries and you are walking and eating and talking. So it's very relaxed and people open themselves And I also think, from my experience, that the walk kind of embodies you. You are talking about things, and watching them and also smelling and… Yeah, absolutely, and I notice when you give people something, like the postcard, you are telling them "I'm interested on your opinion" "I'm interested about what do you think about Newbold" I mean "I'm giving you something to share" So… for some people sometimes is like "Oh, I have to write, and I have to fill this…" but mostly for most of them is more like an invitation for sharing.	
3. I am going to show you some drawings I did from our encounters and I would like you to watch them. What do they say to you? What are your impressions from your experience (participating) in the project? Please, see the PDF file attached to this questionnaire) Yeah! This is me!!! (laugh) What I see is people working, yeah, is the process! Using the tool… this circles! This is quite good, people in a circle, because the tool creates this naturally, a conversation. And also we created this circles for conversation naturally, so this is quite good. Obviously in this house the architectonic part is very important because the house is, it has a big presence… Yeah, this part was very important for us, creating the tool I mean, creating the tool for us was a tool as well, for example when we were using this rope hanging the projects for the future and… this is something that we are now using in our meetings, our processes. I told you we used it for our strategic plan, we are creating our strategic plan. So, the process itself provided you with more learning outcomes in a way. Absolutely, yes, absolutely. Because it was, we are a new team and working with you gave us the opportunity to just stop and spend time thinking about us not only about what we are going to do or others. It was more like "ok, we need to stop and think about things and talk and create	**24.03**

a discussion and create these circles where we discussed how to do things" it sounds a bit stupid but when you are running a business, the personal part of the business is always there and you have to solve problems every day and sometimes you don't have the time to stop and think how to do things. And… we learned that, we need to stop, and think and talk and create these conversations. So, did the involvement on the process change some behaviour or some dynamics? Yeah, absolutely, for example, we had very non-flexible system here. Every week we had like a business meeting or a personal meeting and we decided, we have to meet when we really need to meet. So…we changed the system and now are what we call "on demand". It's like "hey, I need a meeting" so, you call the team for a meeting with a specific proposal or subject…more organic! And this is something that emerged from the process, that's good! One thing that you mentioned on the drawings, about the circles, and people talking and… I noticed that you smiled, so I was wondering if that smile was related with maybe the dynamics, as a group dynamic, the involvement in the project created a different group dynamic or it was already there. It created something that for me is quite beautiful, people reflecting about something. In our time everybody is running and just stopping and reflecting about something… and the tool give you focus, it's like "we are thinking, we are talking about this" you know, it's not a walk to talk about the universe and life, no, we are talking about something, we are reflecting about something. For example this is a potential that I see, in the tool, now is quite generic and we should put the focus on the subject that we need to research or find out more about something. So, at the moment is very generic, but we find always a more focused subject is not a copy paste thing.	
4. What do you feel you have learnt by participating in this project? About my team…is the necessity to create spaces to discuss about everything, how to be more focused in a very specific subject, the importance of putting people in a different environment to explore our creative "ok, out of the office, we need to do this in the garden". It's something that usually in Newbold is not new for us, but I said this is important, to explore this…leave your desk, go out, and be in the nature… is much better. And…for me I've learned that is very important to be connected with the academia and being connected with the university and with projects that… I mean, I can understand that your objectives are sometimes different to ours, because you have a project, you have a deadline, and for us is different, is more flexible, is more organic and now, as I told you, this is growing, I don't have that pressure or a deadline. It's like, "thank you for the tool" and now let's see what happens, so that's great. And we received a lot of input, from you, and we can adapt all that knowledge to our circumstances. So it was like a knowledge transfer, or exchange, so we were able to really understand to some extent. So, as you mention, we came with different agendas or different motivations, but we were able to understand each other by sharing knowledge Yeah, absolutely, but this is very personal. Because I've been related with academia all my life. But for some people here it was a little bit annoying sometimes, your perspective. Not your personal perspective, this academia concept of collecting all the information and they say "oh my god, stop!" you know "why do you need so much information?" So, all these interviews, for them can be a little bit annoying. Or the agenda, like,	**31.10**

we have to finish this… So, there were different levels of understanding Yes, absolutely, yeah. Finally I didn't hear anything bad about the process, but observing them I saw them sometimes like "why do I have to do this now?" Because is out of our operational daily task… Yeah, I understand that, because I've been also as a participant and sometimes these workshops, particularly with this small schedule, there's no time to do great things…and it can be a little bit annoying because maybe you don't want to give a thought at that precise moment. So… I totally understand that, I just hope that my facilitation was smooth enough to not be too impositive, you know? Your facilitation was perfect, if I had to say something about your facilitation, the only thing, is sometimes about the language. Because sometimes is a little bit too academic. And that kind of language for people…can make the process a little bit annoying or long. But it's quite difficult, because you have to use that language. Well, to be honest I think I have a barrier, with the language, my mother tongue is not English and since I moved to an English environment I was pretty much involved with academia so…the English I was kind of building it was always academic. So I think I improved a lot my slang but… No… but I think it's not that English is not your mother tongue; it's something I see in all of you. Ok, so, it's something "by default" in our mind…yeah, then I can't take it. It's natural, it's something absolutely understandable, I understand why. But I don't use the academic language every day; my language is absolutely different, more practical. Probably if I had to… I mean, if we do something together, and I have to talk to people, probably my language is not going to be very academic because is going to be more practical and…	
5. In what ways do you think, now, you have learnt throughout your involvement in the project? I think the answer to this question is… I mean, being in a different environment, inviting people to talk about you that was great. Just great. Sometimes you don't want to hear things, but it was very good, it was great. Being related with the academia, again, it's very deep. So, yeah!	**38.58**
5.1. In what ways do you think the tools used during the workshops such as the games helped in your learning? And How? I think it is both ways, I don't know how to separate… you're using a tool and you are learning. The tool helps you to discover new things, to be more aware about new things, to organise your mind… in the process you suddenly discover new things, for example, the tool, the "threat"… the moment when we were talking as a group we were not sited, we were standing up in the room talking, with papers. That moment was very nice! I've learnt a lot about how my team think, is a group of people thinking and every group think in a different way, and this is my team, so… for me it was very special just listening in a different environment, doing something absolutely different, and I'm not sure if I'm explaining myself. It's ok, what I am understanding, correct me if I am mistaken, is that you cannot divide one thing to another. So the learning happens using simultaneous things in your environment, so… the tool helped you to analyse the things in a different way, but listening to others, how they use the same tool in different other ways made you learn more. So the tool helps, but being in a group with different perspectives helped you more. And the conversation and the tool were simultaneously feeding each other.	**40.28**

Comentario [MC]: Te expresas tu muchísimo mejor que el

Yes! In fact now I have to write this down, to remember.	
6. What are your impressions, now that some time has passed, over the experience of designing something collectively? To be part of a collective design process? Instead of talking about me I'm going to talk about them. Because for me this process is quite natural, I mean, I have been working with groups all my life, so this is quite natural for me. But for them… it is what I told you, for them it was like a new thing, it was like "oh my god, we CAN do things together, we can discuss things, we can create together and…" and they've learned how to do it. I see them now going out from meetings or trying to find tools, to create things, or creating small groups, so… yeah, it's going to be very useful for all of us!	**43.40**
7. Could you tell me a key moment that you remember you have learnt something new participating in this project? When this happen? Who was there? What type of interaction you had? How powerful is walking, talking and walking. It's very powerful. I didn't tell you this, but I'm using it now when I have a problem, I mean, we work and live here together so we have a lot of personal difficult moments and I've learnt that…it's something that I'm practising when I identify a problem with a person, it's like, "ok, we are going for a walk" it's not "we need to talk" in a room or in my office, it's "we go for a walk", and everything is more relaxed, you can see the reality from a different point of view, the way how you listen is absolutely different… because you don't have this tension of the face-to-face, you know. It's more relaxed, so people open themselves much more. Do you remember a specific moment when you realised that? Yeah, I remember that the first walk that we did, the first one… we walk from the main entrance to here, the entrance in the main building. And when we stopped here it was very difficult to stop them, do you remember? They didn't want to stop walking! And they were talking very naturally and they wanted to keep talking.	**45.10**
8. In what ways do you think this experience has influenced the way in which you develop your work now? I've told you this, using the walk as a tool not only for clients or volunteers, this is to resolve problems and… yeah!	**47.50**
9. Do you identify new agencies in the way you perform your activities (work/ perception of your world)? Yes, you've already replied to that one.	**48.25**
9.1. Do you identify new agencies in the way you perceive your relationship with the participants that have been involved in the project? No really… I mean, the process helped to open ourselves to… and our relationship is a little bit different now because we were… as I told you this is a new team, but with a very old culture. And at this moment with the Glasgow School of Art it was like "ok, there's a different way to do things, to create together and yeah… I don't see it, but we are more relaxed, very relaxed. So everything is more relaxed. That's it.	**48.40**
10. How did you feel using the reflective journal? Any feedback? As you know… I didn't use it Could you explain me briefly…? I mean, in my case, it was because I was so, so, so busy in that moment of my life, it was in my first five months as a Manager in Newbold and I was so, so busy that I didn't have the time. I didn't have the time. But probably even if I had more time I'm not sure if I would engage, to be honest. Because the process is more than enough for us, and… as I told	**50.10**

you, from an academic point of view I understand that you need this reflection, but for us is something that we are living. So we are not in your position, observing a process, we are part of the process. So, for us being part of the process and having our life, and answering now your questions I have to reflect, I've being reflecting with you. For me I think the journal is too much.	
11. Did the experience and the project fulfils your expectations? I told, you, yes, absolutely. I mean, beyond my expectations as I told you, I discovered new things and yes, it was quite rich!	**52.02**

Comentario [MC]: En general se siente demasiado en el papel de manager, como intentando justificar algunas respuestas que puedan dar otros miembros del grupo porque ha sido el el que los ha llevado a meterse en este proyecto. No es que la expresión oral sea su fuerte, pero suena optimista.

Concrete facts/ observations	Impressions & feelings	Time

Impressions:

Themes:

FOLLOW-UP INTERVIEW
Field Report | Project: CS2

Interviewer: Mirian Calvo (MC)
Interviewee: (P5)
Setting: Newbold House, at the dining room.
Interview Date: 23/01/18
Interview Time: 14.30
Session Objectives: To find out what is the participant's perspective about his/her involvement in the CS2. To recall his/her memories about the experience and invite the participants to reflect back on his/her learning outcomes/ processes within the participation in CS2.

Entry statement

Exist Statement

Questionnaire

Question	Time
1. How do you feel regarding the co-design project (name of the LF project) now that some time has passed? Uhm…the things that cross my mind are…the two things that cross my mind are that we don't actively use the tool, so as time progressed I reflected on this, we don't use the tool and I thought it was because the process working on the tool had an inherit value on it, the activity always has value in terms of intensity. Expending so much time in a team it has a lot to do with our work ethics. I'm living it and it was a big concern in terms of the outcome, I realised if we didn't finish it within our workshop time we probably wouldn't get finally finished. It depends when you feel is necessary. So that's one thing, that the outcome is un finished doesn't mean I enjoyed the process, and I realise the value of actually going through that. That's more about our situation through each other and how we work. Ok, so, one of the outcomes or learnings could be about the collaborative work, empowering the community in a way…? It's another thing which brings us together, working on a … Because normally we don't say we are going to get together this afternoon on a meeting, working on something together, we don't do that much. And during the process you were all together without any certain specific role, so you could swap Yeah!	
2. What did motivate you to take part in the project? Wider community involvement. So, the idea we were working on a tool to communicate and involve a wider community, that's what we are doing here So, what were your concerns? What motivated you to open up? I've always wanted to! Yes. So that's why that was…I thought "well, this is really positive" So…for us to be involved, for example when the Erasmus group came, for us to be involved in the front of the workshop and use the tool and to be involved in the action, is the kind that I'm very into that. That was great Using this kind of mechanism… using something with the pic of our doorstep could open things, bring people in to understand more about us	**03.35**

3. Were your expectations of the project fulfilled? My expectations of the project… probably not. Because we spent quite a bit of time together on the project, so my expectations were to get to the end to use and to think very close. But we, as a group, didn't finish it and also the rules or the guidelines or… we didn't have at the end of the workshop we didn't have like a summary to say what do we do next? Ok, we haven't got finished the thing, the two things! I think I did expect at the end of the workshop have the tool finished and also the guidelines of how we are going to use it. How do we use this tool? What are we going to do when we go back to Newbold? You know that's already done, no? The guidelines and the tool has been iterated over October and it is online for free. Oh, no, sorry, I don't mean from your point of view, I mean in Newbold, I'm speaking totally from within Newbold I see, sorry! No worries. So… we don't use it. So, coming out of the workshop I was expecting our self-sufficient. Ok, we understand a little bit about it and now every time we have a workshop it's ok, now we have to advertise, we have groups, the local community and we don't use it this way. So the actual practical use of it. I don't doubt that is there but yeah… we are not using it, so… So, I understand that what you are pointing out is quite normal. It was quite intense, and the design team left you alone and you need to sort out what are you going to do with the tool. And maybe what you are suggesting is that you are missing an auto-reflection for an insight and needs an action. Sorry, I'm not commenting on… somewhere on the line… I don't believe that we do Is still time to do it? It is still time to do it! Yeah, of course, yeah. If we're really interested in using that tool then its ok, this is what we did in the Leapfrog project and we really let that to use it so we need to incorporate this in our life here. But you here are still doing the walks…? No. Well, we still do… but because we are going into the winter they become less. There were some people from Glasgow School of Art that wanted to come. But I did a walk; they were particularly wanting to know about organic food. We would still use the walks. That is part of the engagement, I would say that the walk is also a tool in this case although is intangible. We often do the walks, yeah	**04.58**
4. I am going to show you some drawings I did from our encounters and I would like you to watch them. What do they say to you? What are your impressions from your experience (participating) in the project? Please, see the PDF file attached to this questionnaire) Oh, this is a very powerful one, roads, paths leading for the house, paths leading to Newbold… I think this is really powerful because brought the key question, why the project wasn't super successful, I think it was because we… you are still in how to bring people here and why. Which is really cool actually is the… you know, on the process, there's something very human and personal about the fact you use sketches and no photographs. It feels more living than a photograph, cause is the same thing, it could be documented and presented in a slide show or something, but I think it's very powerful and very connecting. Thank you. I think the focus in this drawings is try to understand better as a collective. So, drawing makes me select information that I am receiving from	**10.06**

the moment, and focus in people and how people interact, that's the idea of the drawings. I don't know, because it's part of my methodology to reflect I want to share with you as a way of kind of have a mutual reflection, a two-way communication that is not just myself, because obviously you have your own interpretation and your reality. And now what I'm trying to do is to approach both, and then be able to assemble them… Cool, yeah	
5. What do you feel you have learnt by participating in this project? I think probably something like the power of collaborative design, coming together from nothing and… with a group of people sort of evolving, evolution of ideas into something, yeah, like a finish product. And how surprising, so, coming from the outside and then coming to the finish product, the journey between them I would never imagined what we came out when we started. The power of giving that time for the process, working together and just being open to what comes out. Yeah! Like not having something "a priori" stablished in terms of material… well, even the idea wasn't super clear at the beginning. Exactly, yeah In a personal level did you learn, or do you remember a key moment or a specific moment during the process, even when you were facilitating the workshops, in which you realised you've learnt something new?	**15.47**
6. In what ways do you think you have learnt throughout your involvement in the project? X	
6.1. Could you tell me a key moment that you remember you have learnt something new participating in this project? Ok, yeah. Often what it comes in mind is, when I did the walk with the Erasmus group… because I did the walk with the Erasmus group it took me into their world, and I actually learned through being connected with someone that I would never… I wouldn't know of that world, and then I've learnt some things from their group and how they get to know each other. Because is the first thing they did, so I'm doing the interpretative walk, but when searching places in the walk still stop and guide the guys to do an activity. So it might be, "ok, I'm going through the walk and let's see what we do" and he say, ok, let's stop in this point and this point, and then if you just let me the… So, we walked around and we stopped and they did an activity, which might be get together in pairs and tell the person you are with something he don't know about you, so it was getting to know people, walk around, taking away the focus on… again, getting people to relax in the surroundings. So, that's particularly from that walk, something I didn't know. There were probably things, I can't remember specifically, but there were probably things that I found about my colleagues. Just through the collaborative design process, so much time together. So like the kind of things, it was great to be able to use a different location as well How determinant do you think it was the environment? Do you think you created a new group dynamic during the process? I'm not sure. Maybe not	
7. Do you identify new agencies in the way you perceive your relationship with the participants that have been involved in the project? Not that I actually apply, but remembering about this process… not things that I've implemented myself but, I'm not sure, I don't think I've implemented anything new myself. No…	**20.52**

Comentario [MC]: He seems he wants to say something about others but he regrets and just speaks for himself.

8. In what ways do you think the tools used during the workshops such as the games helped in your learning? X	
9. What are your impressions over the experience of designing something collectively? To be part of a collective design process? It's a… very powerful, because individually, so if I was looking to design a tool like this, my thoughts are very limited. Having the thoughts, or having the input of many people I realise is much more potential, and also because everybody is involved, we can develop something which everybody is comfortable with, rather than one of us giving something "please use this". We developed ourselves, and I think everybody senses more, it flows more. It also is… because I can be quite, feel quite controlling and want my own task to do. But it also allowed me or taught me a little bit to just be open to other ideas, be able to contribute but be open to other ideas because is a group. What about the length of tolerating other ideas that you might disagree and if you were on your own you…I'm telling from my experience, that I had to compromise my ideas to the group ones… I don't know if you felt that Yeah, I would say definitely yes. Because you also engaged in the second workshop, well you entered in a very critical point because you entered in the moment all the creativity emerged and exploded so, here with the brainstorming session, you know, and I think your contribution to the project was key, in a way you steer up a little bit… that's why I think this might not have happened or it happened… the frustration or the personal motivations and seen that commitment as a learning lesson for the good of the collective. It's just a reflection. I think you need to go, thank you very much. -END-	**22.12**
10. How did you feel using the reflective journal? Any feedback? **X**	

Comentario [MC]: He's very reflexive, takes his time, choses the right words and it seems as if most of the questions he hadn't reflected on the topic before the interview, but he doesn't use by-default answers

Concrete facts/ observations	**Impressions & feelings**	**Time**

Impressions:

Themes:

FOLLOW-UP INTERVIEW
Field Report | Project: CS2

Interviewer: Mirian Calvo (MC)
Interviewee: (P6)
Setting: Participant-6's house at Findhorn village.
Interview Date: 24/01/18
Interview Time: 11.30
Session Objectives: To find out what is the participant's perspective about his/her involvement in the CS2. To recall his/her memories about the experience and invite the participants to reflect back on his/her learning outcomes/ processes within the participation in CS2.

Entry statement

Exist Statement

Questionnaire

Comentario [MC]: Aquí está el contenido del audio B, que se corresponde con la entrevista. El audio A está en otra tabla al final como anexo.

Question	Time AudioB
1. How do you feel regarding the co-design project (name of the LF project) now that some time has passed? Ok, how do I feel…? Well I feel is very useful, but one of my hesitations was it wasn't enough time, it was too quick. So, that's my only reservation, it was too quick and I think we needed more time to really expend on what we were doing, yeah	**00.40**
2. What did motivate you to take part in the project? At the beginning it was curiosity, and also responsibility to being a trustee and being engaged with the process that's going on in Newbold. Ok, and did your motivations change over the project at some point? Yeah, and actually, I just wanted to do it because it became really interesting So, it engaged, was it the curiosity or something new To begging with yeah, and then I found "oh, this is really interesting stuff" "oh, it's new to me" "I really like that" and I was fascinated by how people were reacting to what you were presenting, yeah It could be interesting to know some of your thoughts about key moment, about how you were reading those reactions, you know, if you have any flashback. Oh, yeah, first thing I felt nervous to begging with, despite, you know, I'm older and I'm supposed to know everything, right? (Laugh) which is not sure at all (laugh) and, I was kind of nervous when you asked us stuff to do like "oh, god, I don't know what to do" you know. But interestingly, by the fact of us being a group together, I felt like, ok, all the stuff of me having to perform or doing something, just about me personally and my need to perform well, that just fell apart, that just didn't happen so I relaxed immediately and then I really enjoyed it. Yeah, my first impulse was "oh, god, what am I going to do here?" (Laugh) And in fact, the relaxation wasn't even consciously but it was just like "oh, oh, this process is ok now" (Laugh)	**01.43**
3. Were your expectations of the project fulfilled? Well, to begging with I didn't know what my expectations were. There was nothing that I saw when I came here. Because I missed the first thing with the walk around. But my expectations, I didn't know what were we doing	**04.48**

and what the objective was so…I can't really answer the question. That's good! I think it is important not to come with an idea to this sort of projects. So expectations should be more open to receive, so I guess that's a good attitude.	
4. I am going to show you some drawings I did from our encounters and I would like you to watch them. What do they say to you? What are your impressions from your experience (participating) in the project? Please, see the PDF file attached to this questionnaire) Well, the fact… maybe they tell me something, but I have so ideas already, because I've been engaged in this place for long, for like years and years… So just look at this and give you my impressions, what comes out of that. Yeah… That feels very welcoming. Oh, I remember my first visit in Newbold back in 1979... and I just felt so wonderfully welcome and that does too! Yeah, the openness of it… [keeps watching different drawings] Oh, that was the delivery of the work, I remember my first workshop there. There was… I don't know I keep going back to the word welcoming! It's really funny, eh? Yeah… there was space, space for people just to relax. It's a very nurturing place for me, I don't know if you know St. Ignatius. St. Ignatius was a XVI century monk from Spain and the thing of Ignatius spiritual exercises and I did that process and to start I spent three nights in Newbold and it was a totally different experience than being a trustee. It was very quiet… And my daughter was married in this house! And the gardens have always just been so beautiful! It's like a real heaven, when I'm going back [drawings], the Harvest festival…yeah, I'm not so keen on the festivals there. I guess for me I've got to be doing something…being who I am I have to have some objectives, yeah. According to Activity Theory all of us, we are motivated-oriented, so… Yeah, ok, and I like the traditions of people standing in circles and the tradition also of listening to each other. And it takes all the pressure of, for me, while I'm there. That was useful, very useful, and very interesting, get people up and moving. They are using a lot this method apparently. It's something to reflect because the actual tool that came out of the project they are not using it yet, but the threat they are using it but not the other one, so there's something there to reflect. Well, I think the use of any tools is going to be facilitated by the group leader, really, yeah. After having some conversations I think the problem is probably what you mentioned, the project was too short to make the seed grow, and then when the project finished, it was like, ok, it's been super intense and now "you just give me this and what should I do now?" and I think they are still figuring out. I think one important thing for you to know, in order to know which tools emphasize, is what's going on in this culture right now? And I think what was going on in Newbold at that time we came together and it was worry about survival. So, the pressure of that worry about survival and not knowing what to do next was occupying some part of everybody's mind I think. And that part that's occupied with that is obviously not going to be able to focus on relaxing on the tools. So I think that's a really important part of any situation you're going to be in, either if is a group of kids from eastern Glasgow or a group of very privileged people over the world, you know. Yeah, that's the thing that needs to be addressed first, I mean, who are these people, and what's their pressure… Because they're going to be carrying that pressure, but that takes time too, I mean, time is so	**06.05**

important. I'm telling you a story… I was a doctor in a small town in Northern Canada and half of the population were Northern Indian people, and I sort of became their doctor because they said to me "we like you because you're crazy like us" (laugh) Yeah, that's true. But whenever they had a main issue, and they were thousand, maybe fifteen hundred people, they got together in their communal house, a big house, they would sit there and just talk about it. Three days sometimes, and they stayed in there and they spent this time, there was no schedule, they spent the time, they went out to get sandwiches and drinks and they would sleep there and children would come and go and grandparents would come and go… but the fact is they weren't looking at the watches all the time. And I think that we forget that in our structured world. And honestly I think some of these things, you think you've got to get done in a few days, but if you don't know your group well you're going to miss out the whole piece. We were there and then; using the tools would be as effective as it could be otherwise. And in the long run you're going to safe time if you take more time in the beginning. That could be with my clients in psychotherapy, you know, someone coming and, there was a partner of a man I was seeing, and after the first session with me he told her about and she said to me, she was psychology trained, and she said to me "why didn't you use process-work with him?" and I said "because I don't know him jet". "I don't know what's going on with him jet". And it took me two or three times to see him before I could start structuring things and using the tools. So… I think is essential that any of these tools that you use, which seem really good, but I think they would work better if you know what the group is occupied with, preoccupied with, you know. And for some groups maybe they're hungry they cannot afford food or maybe… all kind of stuff you know, there's always something going on with people that is preoccupying them, yeah.

I have to say, in this project, there were a couple of constrains that were imposed. It was an outside agenda that affected the time we could spend together, so…

Sure, I understand that! Well I think that's one of the reasons why we use tools to come to conclusions and to keep things moving and keep them clear and… So, I think that introductory part of things of…I mean, your personality was perfect, form my view, for creating an atmosphere that would allow the tools to actually happen. Sometimes it needs more than the leader's personality, it needs actually some kind of group facilitation engagement exercise or something, I don't know, I'm not an expert, I don't know.

Well I'm not an expert jet…I'm trying, with this project and with the PhD, to push the boundaries of certain methods that they are over there, you know, like this thing is nothing new, we are not inventing anything, but what we are trying to do is to push the boundaries about the things that we knew we can experiment. In fact Newbold House was an experiment itself, I am exactly in the same level…

Well this is not a crisis, this is actually about what I've seen actually working in groups

I know, but I can't reply to your question, I don't know…

I don't know either!

I think you mentioned very important points and this conversation is a really good sort of reflection

It's just what works and what doesn't work, and how long it takes, that kind of things, yeah.

And it's good to be able to be honest, with not constrains to really explain

what you're thinking. I'm not from this culture, I'm North American. I grew up in the United States, in California, and then I went to Canada because I had to go to Vietnam and I didn't want to go, so I moved to Canada and became a Canadian and then I came here… So, in terms of my attitude I am used to speak what I think. But I think you really need to set a scene for people to be able to express, and I think to set it it's good that you're not from this culture, you don't play the culture game that people play here… I actually don't understand that game, and I don't think I'm going to ever understand I don't understand the rules either (laugh) I don't think I belong to any culture. I mean, I've been to Valencia and I felt very comfortable, more comfortable that I've ever felt in a group of people before. But I also realised "those people are conservative, they are holding back and they have their boundaries", and I feel that's healthy to me. So I understand that to… Because I work with people so much I feel more comfortable with different cultures, because I can see what they are doing a little more than other people may, but… I was walking down the Turia in Valencia and I asked an old man what time it was and he corrected me, it was really nice, and I thought "oh, in another culture they wouldn't have done that!" But he did it very objectively, it was very nice, just two people together and learning! Which is natural! I like that naturalism in that culture…anyway, next question!	
5. What do you feel you have learnt by participating in this project? Ah…yeah… I think what I've learnt it's the deeper level of trusting of the group process. Trusting people to come together, when the facilitator will, and it's interesting, yeah! And I've learnt that people, given the chance, are going to be co-operative. That's all I can say, yeah! Good! And there was any learning on a personal level? Any outcomes? For me… learning outcomes… yeah. The tools that you were offering to engage people. I saw people getting up and moving, and that to me tells me that they are engaging, yeah. So… the tools would help people to objectify what was not clear, helping to clarify things. The timeline one was great because it helped people to really think what's the priority here, it helped people to actually have a framework to use, to know what the priorities were, and… in terms of the postcards, really got people thinking "how am I interact with this?" "what are my customers looking for?" So that was also a good tool. Yeah, it was very, very practical I think that's the point where they got sucked, in why and how, from my interviews. And me as a designer I can't say why and how because this needs to be owned by themselves, not by me. The tool is not mine. But starting the questions are happening now, starting some deeper questioning in order to succeed in the process they had to ask that question anyway they cannot go anywhere. So, I thought that was really great, and we had follow-up of that because we used it on the planning days, and it helped us to ask really deeper questions that we would have done otherwise. So I think the tool was a kick off, something that started a process of way of working together and asking deeper questions, and speaking about things, more practical questions. And that's really important because most people really don't know how to start a process "what are we going to do now?" you know. Usually the very important part is that the foundations are really solid, particularly when you work with communities, because that idea makes people have a common goal And overall I think that did really help to deep in the relationship of the	**27.13**

crew of Newbold, and that was very necessary at a time when people were feeling really uncertain. Anyway, that's not directly related to the question. It is, in fact, I'm looking at the learning as a process that generates impact, so what you are describing is looking at this sort of project benefits in community… Right, because you're not going to see that straight away.	
6. In what ways do you think you have learnt throughout your involvement in the project? I don't know, yeah! (Laugh) Ok, well, first of all, it was a great space, physical space, we were working in. I think that was really good, everybody… I think nobody felt confined, we were able to get up and move around, and even when we went outside to look at things, you know, that environment, really encourage people just open up and be creative. So the environment of the buildings and the outside was a part of the learning tool, so a facilitator. Yeah. Could you ask me the question again? Right, ok. And I think breaking in small groups allowed us to have conversations that I actually learned more about the people on my group but also about how people solve problems and I've learnt about my ability to kind of analyse things, yeah, that was good. I'm going to do it anyway in psychotherapy groups. And I've also learnt about other people in the group, a couple of people in particular who were able to really see very clearly and that helped me to have a different view of them later on in Newbold, and to really appreciate them more than I did before. That was good too, it was an opening up watching how and experiencing how people solve problems together. Ok, so observation can be another supporting tool for learning. So having the space for having conversations with a common interest… I think also the way it was designed, ok, we sited, we listened to your instructions for a few minutes but it was a lot of activity, back and forward, we didn't get stuck and siting in the same place having to listen to the leader. It was very good for learning that thing, being physical, then being quiet, reflective and listen to each other, and then getting up and doing something else. You know, I think that back and forward and movement and reflection, for me it was different from any group I've been in before. So I thought it was very useful! Yeah So, collective reflection in action. I guess, I don't know.	**32.52**
6.1. Could you tell me a key moment that you remember you have learnt something new participating in this project? I don't know how to say what I've learnt but I know there was a moment when we were doing the timeline and I thought "wow, look at how they are cooperating together" it was really, really nice, because there wasn't any arguing, any "I'm right and you're wrong" everybody was quick in conversations and actually have that physical activity help to resolve any conflict at all. So that really struck me. It was very interesting. I was remembering I didn't explain any rule; you just did it on your own, so you made the tool it work spontaneously. It released creativity in people and also released a sense of "what do you think" because nobody had the right answers so everybody was looking to each other. So it was really about a group-mind in a way. It was great! So I've learnt that is potential in that kind of almost chaos to begging with. Which it wasn't total chaos, you know, there was an openness and I thought "how this is going to work?" and then I just saw everybody "that's starting to happen!" I guess if you had people who are less articulated,	**37.14**

maybe not able to express themselves, it might have been different.	
7. Do you identify new agencies in the way you perceive your relationship with the participants that have been involved in the project? I think I'm not that engaged now with Newbold, so… except I remember the planning day…yeah, we used the time-line in the planning day, but we've been in circles and listen and talk and think, rather than physically acting. I think it would've actually helped if we had to move around more. Like a walk maybe Yeah, exactly. I think we should've used that really. We came to a pretty good conclusion but I think to embed the ideas we were working with, it needed to be actively physical in a way. I would actually recommend drama, producing a little play, something like that… So I don't think that we've used what we could've used basically. I don't think, at that planning day, we actually identified the actual physicality of the work that you did. I don't think that we named it. It might've helped if you could've named that for us, so that could help us to see "oh, right, we need to do that" you know, because we forget we do it! We forget the meaning of it I think. Yeah, just to really identify that on a summary of your work. So here for some of the tools "Do you guys remember when you do this?" that wasn't just by accident. I noticed that one of the things had something to do with movement; I might consider moving more, getting up and moving, as a really important part of decision making. Yeah. And that has to be named because people don't get it in this culture; this is a very non-physical culture.	**40.13**
8. In what ways do you think the tools used during the workshops such as the games helped in your learning? I think, to me, the real answer is that we learn in different channels and we have access to all the channels, visual, auditory, kinaesthetic… anyway, our feeling channels and then our dreaming into things channels, you know, our relationships channel and our cultural world channel. All of these things are pinching in the way of how we learn and what we are experiencing while we're learning. Everybody comes into a learning experience based upon what the culture has told them is the way you learn. So, you sit down, you listen, you try to remember things, you make notes… you know. Basically bullshit school thing, yeah! So, you're coming with those expectations of "this is what I have to do to learn" and then you find out that "oh, I'm not doing that, that's interesting!" So, if we could engage all the different channels we're going to learn much more quickly and children would learn faster if they had music lessons. So, my impression of what you did reinforce that notion of learning as, you know, you have to approach it from different channels, and not just sitting and trying to figure out with your brain. I was with my grandson for three weeks in Jamaica, on my own with him. The first week was terrible because he had to learn a different way of being. But I saw at the end of the three weeks he was doing things different and getting a different experience of how to be with me and getting a different experience of himself too. He's almost eleven, so he's not a little baby but he's been treated as one still, but he's starting to move into his teenage too. So he's kind of in between, so…At the end I could see he'd more respect for himself, less dependence on me. That was lovely! But I think it is important, from the learning point of view… he learnt by experiencing the feedback of being with me, experiencing a different way of being than with his mother. So, I see that in terms of learning experience, create a different environment and create a different	**43.02**

structure… people are going to change! (Some references of authors. Haidt "The happiness hypothesis" great for looking at human behaviour. "Leading with heart" about peopling working in companies and organizations) One of the things I want to do in Newbold is bring in some training courses but what we need really is some institutional background to validate what we're doing you know, and I want to approach the local council to see if we can get some training for young people about leadership and management and then possibly also get a program for helping people to work together affectively on each department. I think is so necessary.	
9. What are your impressions over the experience of designing something collectively? To be part of a collective design process? To me it's…well, first of all I think it's necessary for anything to work really well. Without collaboration things don't work. And… collaboration in design is useful if it's guided properly. I think it could be a complete mess if it wasn't guided properly. Because people I see tend to think in our culture they have to achieve individually, and I think people are not quite sure about the collaboration things. Although that might have been changing in universities, I don't know, but anyway, yeah… so, my impression from what we did together was very useful, and I could see how the collaboration really helped us. So, to me is like an all-brainer, collaboration is absolutely necessary and that's why I like to get people together in the NHS, because they are not collaborating together, it is complex! And with proper design programs we could actually save money! Become more efficient and… The whole thing. But first of all we have to get them to understand each other as humans! And I know that because my daughter in law just had a baby last week and this week another close friend of mine she had a baby, both of them in the same hospital, and both of them were treated badly in some way by others and badly parts really mess up the delivery process. Totally unnecessary, so, I'm going to say something to the hospital administrator. I'm not going to complain I'm going to say "may I help you?". Anyway, collaboration is the way, without it…pfff… Do you now Allan Cally and… well, there were the founders of this, yeah, her son is a plastic surgeon. He's in charge of the plastic surgeon department in Sheffield, and I was talking to him on Christmas and he said he managed to get his team of people together in the hospital every morning to sit down for fifteen minutes and to talk and share what's happening to them personally, sort of therapy, but really getting together as a group. And he said healing times were getting better, and everything was getting better. And that was the only thing he's changed. Nothing else has changed except for that, having to come together.	**55.40**
10. How did you feel using the reflective journal? Any feedback? Well it didn't force me to do too much or too little it was up to me to say what I wanted to say! Do you know what I think it would be useful? To schedule fifteen minutes at the end of each day or session and ask people to get an immediate reflection. That's really, very hot, you know, so, to schedule that little bit of time. I've tried that and it didn't work… I wonder… because I know the reflection in this particular environment we have here which is very…semi-spiritual, semi-psychological… I know people get in groups, they go around sharing and that's how reflection happens. But I don't think that would really work with other groups, because this is a quite specific group, it's a different culture.	**1.00.01**

5.4.4 Analysis

Analysis Wrk-1: Deliberative walk route

8th September 2017

Stop 1: Gathering place

On this point there were many comments from the walkers. The space was found dark and not welcoming, absent of brand identity. These impressions were connected with the idea that Newbold House is perceived by local communities as an isolated organisation who wants to live a bit outside the rest of the public community life in Forres, as one of the participants wrote: 'the Newbold mystery'. Some staff also responded that the gate was the place where they felt they were coming back home. Showcase magnificent trees, the woods create a welcoming scenario.

Insight:
Improve the gate by emphasising its presence over the main road (Leonard Rd). Improve connections with the main road. Participants found this as a critical point to intervene in order to make Newbold House more present at the main road and enhancing directions (way-finding). This improvement, was suggested, would impact upon visitors/guests/users by creating a more welcoming gate.

1.1 Short-term interventions: add lights (in order to make Newbold House more visible and for safety reasons) for driveway, a bigger signal, and decoration by locating pebbles. Almost all participants mentioned the need to improve the signpost

1.2 Medium-term interventions: integrate a walk path, not just a car path. This path would potentially include signs with ecological and historical information about Newbold Trust with educational purposes. Make clearer the division between walking spaces, car space and think on relocating the car park closer to the gate, inviting people to approach the main building by walking. It was also suggested to create an access through the woods, which would also include way-finding signature.

1.3 Long-term interventions: Purchase the lodge at the beginning of the gate

Stop 2: Newbold House
In this space the opinions were more diverse. Firstly, the staff members commented that visitors when they reach this point do not know where they are; they are not able to orient themselves because the space is confusing – difficult to read. For example, the trees and the dense vegetation surrounding, to some extent a bit neglected, become a visual barrier and people do not dare to adventure themselves into the forest. They also mentioned that the main building is lacking of signals inviting to enter and the door is inhospitable. Conversely, local community members stated that the main door suggests security: 'once you cross it, you can feel secure in a winter and rainy day'. The garden and the building stem from the Victorian period, so heritage became relevant over the whole walk.
Insight:

Improve the open front space by redistributing the uses of such a space and creating a portal.

2.1 Short-term interventions: to construct a bike rack; include a map of the property and signposts giving visitors directions (orientating people: where is the main entrance to the building, where is the garden, the orchard, workshops and the like) but also including a briefly explanation of what Newbold Trust is and what is it about, as well as heritage information. Place a sign at the entrance of the building and change the lights. Decoration: hanging baskets, signposts in the garden – maybe saying which kind of trees/plants they have. Add benches and ecological-urban furniture. Clean and paint the windows and put a new welcome mat.

2.2 Medium-term interventions: to redistribute the front open space (where the car park is now) by relocating the car park – most of people suggested to design a hidden car park, away from the eye view. Redesign the limits between vegetation and a gathering space guests arriving and find ways to invite people to enter the building.

Stop 3: educational workshop
The third point is located at the heart of the permaculture garden. This space is of great importance for Newbold House due to its commitment to nurturing sustainable ways of living. Here people talked about emphasising and exploring the educational dimension: lessons, workshops, or an outdoors kitchen.

Insight
Integrate an acclimatized space to develop educational activities exploring the relationship nature and built environment.

3.1 Short-term interventions: set a pedestrian path and educational signs (maybe with pictures of the garden in the garden).

3.2 Medium-term interventions: use the garden as a museum or space of exhibitions: theatre, music, poetry. Outdoors kitchen.

3.3 Long-term interventions: refurbishment of the greenhouse. Build a new structure with comfort enough to host the educational activities in winter seasons. This space could also host a sort of tearoom in the middle of the park. Unveil the Victorian heating system and show it as heritage.

Stop 4: The corner in the garden
This spot is the one that receives more sunlight in the whole property. The southern brick wall (oriented east-west) warms up with the sunlight and they use it to grow fruits and berries. The corner is a ruin that used to be the gardener's shelter. It is a quiet/calm space. It has also great views of the garden.

Insight
Refurbish the shelter as a retreat hub: for meditation and contemplation, with books, a space for reading and writing, and a space for research.

3.2 Medium-term interventions: rebuild the shelter, isolate the structure and integrate areas for meditation/contemplation, reading/writing. Use the roof as a terrace to watch the views.

Stop 5: New staff/volunteer houses
In this point, nature is in a rather wild state, the forest is dense and dark. However, the space is quite big and it contains enormous potentials to develop a residential staff area due to its peripheral location on the property and also because it has a secondary access from the council forest. On this regard, people referenced Nigel's dome village, shepherds settlement and yurts for staff. One person raised the concern of being far away from the main building. Is it far away?

Insight
Develop a residential staff area with spread ecological houses around the forest.

5.2 Medium-term interventions: clean the wild vegetation in order to fit to live.

5.3 Long-term interventions: design a staff ecological village; staff/volunteer houses, communal kitchen, BBQ area, permaculture innovation, include renewal energy systems such as solar panels.

Stop 6: Workshop in the nature
Point 6 is the area in-between the permaculture garden and the country house. Here, some members are living in a yurt and in two caravans and then there is a detached concrete made building which is the garage. In this space the vegetation is still a bit neglected. The built pieces here are totally disconnected one to another. It would be interesting to explore ways to redefine and differentiate through design the different identities of each point-space. This was found as an area full of possibilities, although the structures allocated around were set up without any planning. One of the problems of this particular place is its disconnection with the rest of the spaces of the property, lacking of identity.

Insight
Rethink the distribution of the space and its uses.

6.1 Short-term interventions: Clean up the vegetation.

6.2 Medium-term interventions: Bike workshop, tool share, woodshed, and storage. It would be accommodated for community entertainment activities such as outdoor cinema, storytelling, music or theatre.

6.3 Long-term interventions: Rethink the identity and therefore the use of this area.

Stop 7: Conservatoire

In this spot the main comments were around the restoration of the conservatoire, a greenhouse built in 1800s. This building right now cannot be used due to its neglected state of conservation. This needs the development of a big refurbishment project which entails help from wider communities in Forres and surroundings in order to research which would be the most suitable use of this magnificent indoor-outdoor building, full of light.

Insight
Develop a commitment between Newbold Trust and wider communities in order to undertake the renewal of the conservatoire.

7.2 Medium-term intervention: This project needs to start a community engagement process, in collaboration with wider communities, schools, universities, foundations, and non-profit organisations, in order to develop a solid proposal to request funding (£150,000 base), nurturing positive change.

7.3 Long-term intervention: Applying for funding, hire experts/consultants, developing a time plan and start the process of refurbishment. Potential uses found: tearoom, painting studio, weddings, poetry, cinema club, storytelling, art gallery – artist in residency, and fairy lights.

Stop 8: Woodlands
This space has the same problems as many of the previous ones: it is disconnected, hidden in the middle of the density and darkness of the forest. Yet, it is a space with a strong bond into the ground, it is a quiet/calm and telluric space.

Insight
Emphasise its natural features which made the participants to feel in connection with nature.

8.1 Short-term interventions: outline/build a pedestrian path (with lights and signposting) to invite people to adventure themselves into the woodlands and find this secret and telluric spot. Potential uses: meditation, contemplation, camping groups, theatre, reading, yoga and storytelling, Japanese garden. Put benches.

8.2 Medium-term interventions: Build stands and stage to host a theatre and build a sauna.

8.3: Long-term interventions: artist residency, bungalows for guests. Bring volunteers/residency to build furniture with wood.

Stop 9: Meditation and gym space
The last point of the walk consisted of exploring the third storey where it is the meditation space, called sanctuary. For Newbold community, this space is really important in their everyday life. In this regard, people did not found anything to add/contribute in order to enhance such a space. Yet close to this space there is a

space which currently they use for hosting yoga and gym activities but it is quite cold in autumn and winter, so they cannot use it most of the year. Adjacent to this space, there is a library full of dust.

Insight
Explore ways to interconnect these three spaces in a harmony relationship, while redefining the use of the library and the gym.

9.2 Medium-term interventions: Break down the wall that divides the gym and the library and converge both spaces into one. Clean up the fine screen in the gym room and show the beautiful original wooden structure of the roof. Isolate the space so they can use it throughout the whole year. Move the library to the ground floor, making it more accessible for local community members to use, as well as Newbold community.

Final feedback:
1. It would be interesting to explore ways to redefine and differentiate through design the different identities of each point-space, trying to come up with a joint plan which defines the character and identity of each of the spaces explored through the walk.

2. There are certain observations/ideas that are repeated in almost all of the points, for instance, (1) the lack of signposts/signs to orientate people (way-finding); (2) delimit and implement the pedestrian paths throughout the property creating continuities among the spaces; (3) illuminate the paths; and (4) weed/clean up the wild and neglected state of the vegetation. All these comments are repeated in practically all the outdoor points explored. This suggests that there is a need to develop a holistic and integral project capable of renewing the entire property based such observations. This leads, for example, to develop a specific project which would redesign the paths, including lights, furniture, delimitations, weed the natural boundaries, integration of the nature, open views where now there are visual barriers, and embed signposting alongside the paths.


Newhall House [main gate]
30/8/17

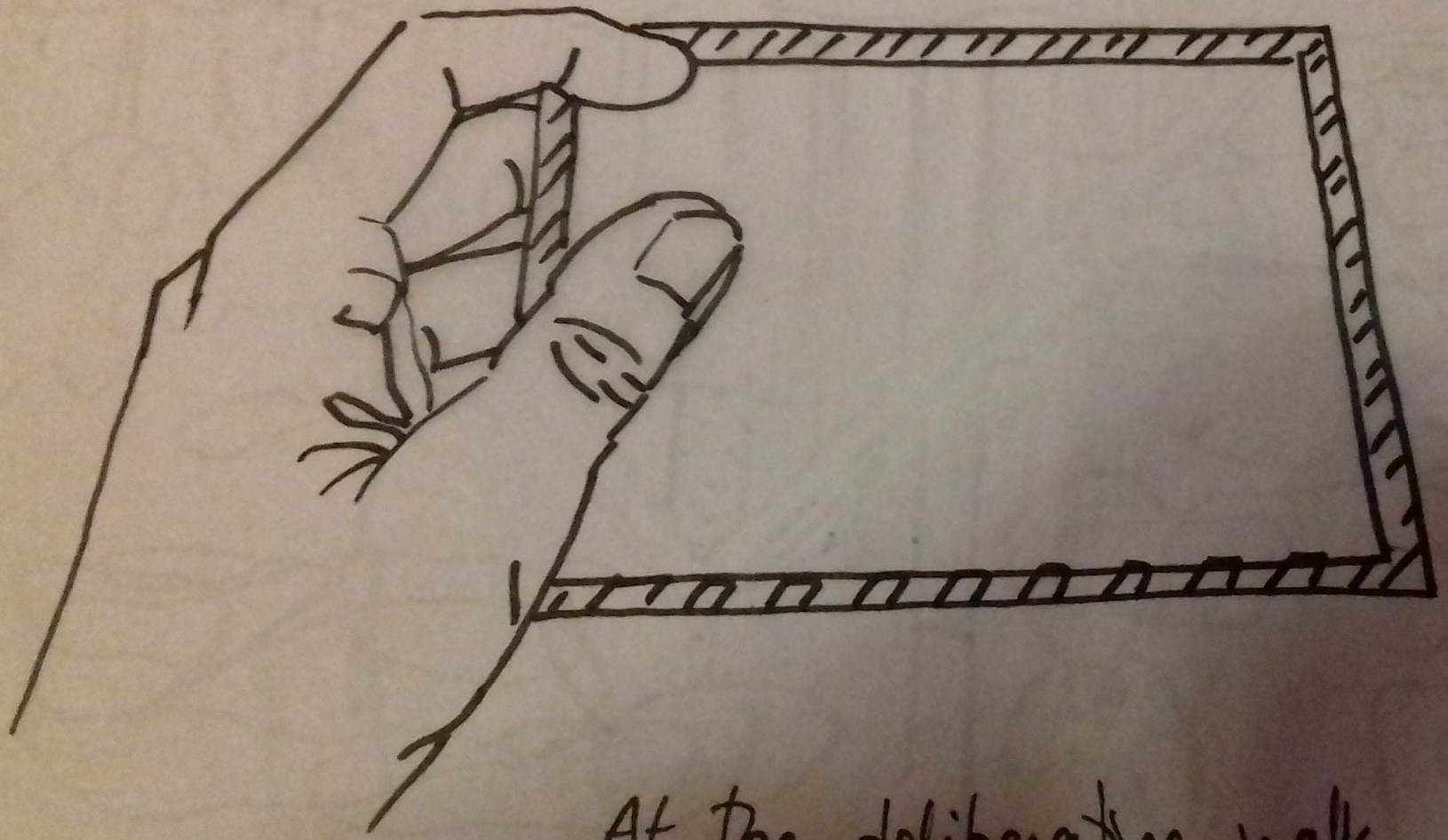

FIRST VISIT TO NEWBOLD HOUSE TO UNDERSTAND BETTER WHAT THE COMMUNITY IS LOOKING FOR
30/8/17


FIRST WORKSHOP:
DELIBERATIVE WALK
05/07/17

241241241241241



She looked at the post card and smiled!



30/9/17

At the deliberative walk
during the harvest Festival

HARVEST FESTIVAL 30/9/17

participant making notes about their thoughts.



participant 2 reading writing



My friend joining the deliberative walk and the rest of participants.

TEST 2 : DELIBERATIVE WALK

HARVEST FEST.
30/7/17


How do we
bring people
to participate
and engage
with our
walk?
11 Oct 2017



We meet (meet) at the main gate of Newhold house.

CATALYSIS WORKSHOP: DELIBERATIVE WALK. ML 17/09/05 Ferry



The participants engaged really well with the analysis thread! ☺

11/9/17

Co-Design workshop 1:

Discovering Alty re!


In one tour we came with an idea to further develop our engagement tool
Newfield House Dinning room
14/07/17 Brainstorming session
ML17

We started listening to the experience of the first test of our tool with the Erasmus group (last saturday (16/9/17)

19/9/17
Altyre
Creative Campus
Co-design workshop
2.



Ub met at usual place, main gate to the Victorian horse. There, Participant 5, facilitated the walk around the outside of the horse and the gardens.

Here, Participant 5 introducing the second iteration of the tool



MR 17 30/9/17 Harvest Festival


MA
6/10/17
Tool Delivery Event